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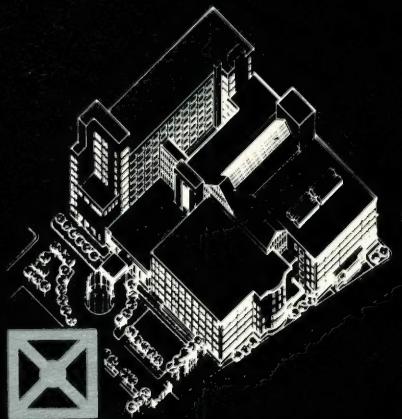
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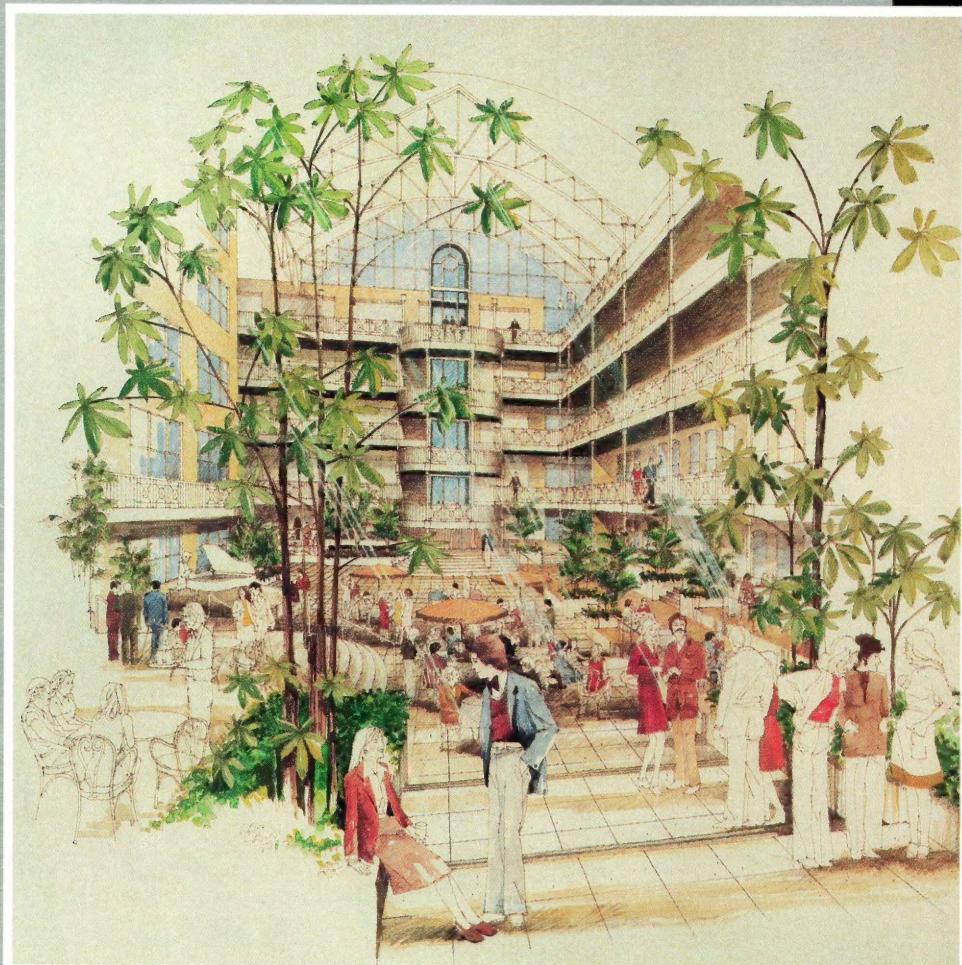
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# AM

architecture minnesota

A REGIONAL MAGAZINE OF THE DESIGN ARTS  
SEPTEMBER/OCTOBER 1984 VOL. 10 NO. 5

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**Cover:** The Old Hill School in Minnetonka, now part of the Art Center of Minnesota, a classic piece of Americana. Photographer: George Heinrich.

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### Senior Writer

SHANNON KING

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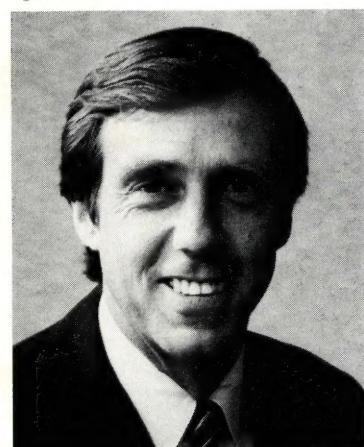
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32 Details tie old and new at Madison School



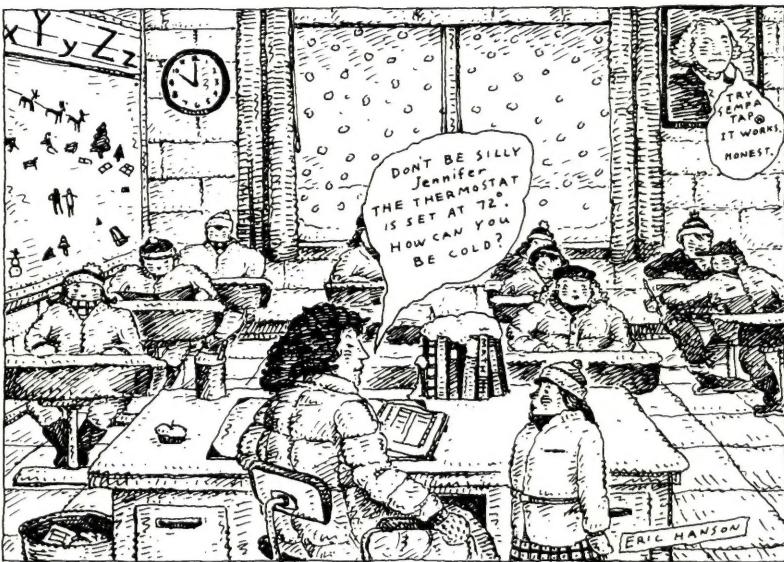
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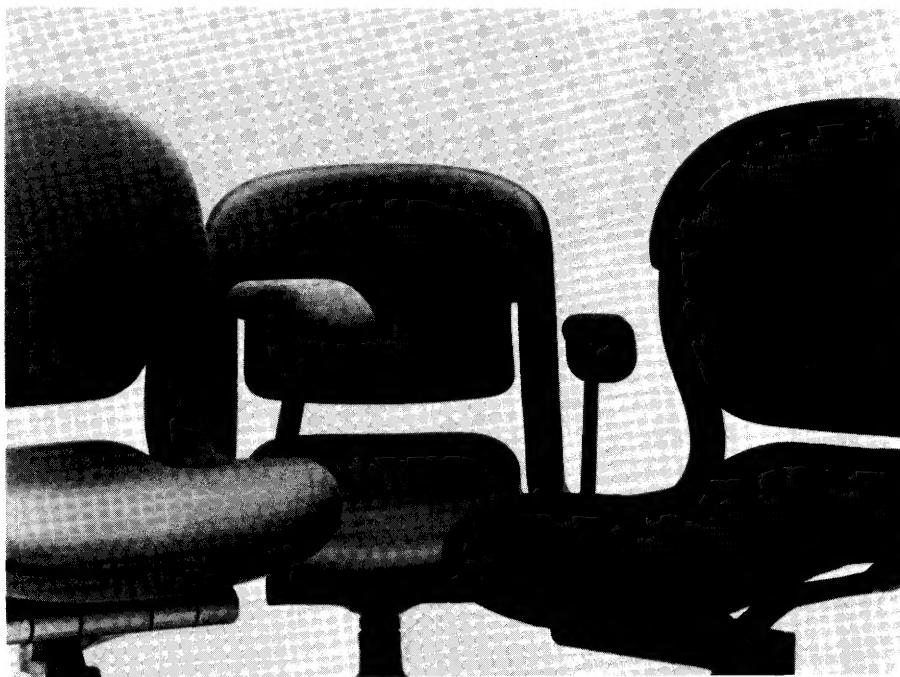
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Herman Miller Inc.'s Equa chair

## Equa chair comes to the Walker

Leading industrial designers Bill Stumpf and Don Chadwick observe that in too many offices those who sit the most have the worst chairs. To rectify this lack of "seating equity" they have created the Equa chair, which is the subject of Walker Art Center's exhibition *A Serious Chair*.

The exhibition which runs from October 21, 1984 through January 6, 1985, will trace the development of the new Equa chair from intention to concept, from design through prototype and production. The chair took longer to design, develop and manufacture (six years) than any other product at Herman Miller, Inc., a company whose exacting standards of design and product testing are legendary. Built of a flexible shell composed of a new Dupont product—a glass-filled compound called polyethylene terphthalate, it has a seat that fits on a variety of bases that tilt, swivel or rock and respond to every posture shift or body movement of people of any size or shape.

In conjunction with the exhibition, the Walker Art Center's publication *Design Quarterly* will be devoted to the Equa chair, with essays by the designers Bill Stumpf, of Winona, Minnesota and Don Chadwick of Santa Monica, California, and by William Houseman, former editor of *AM*.

## A high school for the arts

On November 1 of this year, the Governor's Arts Education Task Force will present a plan for a new Minnesota School of the Arts. The plans will address both the curriculum and philosophy of the school and the physical requirements for a school building. The School of the Arts promises to be one of the most challenging of school recycling opportunities.

The idea for a high school for the performing and literary arts came out of a study of the economic impact of the arts. Several other states have arts high schools, but most are vocational-technical schools. "Minnesota's school will be unusual," says task force chairman David Speer, "because it will be a liberal arts high school with a focus on the arts. It will be inter-disciplinary and will include the literary arts, not just the performing arts."

The other unusual thrust of the Minnesota arts high school is a strong commitment to develop programs for schools around the state. "We envision pilot programs and teacher education, for instance. We plan to begin in 1986, in fact," said Speer, "with a summer extension program throughout the state."

The school building itself, though, will be based in the metropolitan area. "With the number of empty schools available, we do not expect to have to

build a school," said Speer. "We will need classroom facilities, a performance hall, special equipment, and possibly dormitories for students from around the state. But we plan to utilize existing resources as much as possible." Selection of a site may be conducted with the assistance of an architectural advisory group.

"Here in Minnesota," said Speer, "we are not developing a school to stimulate interest in the arts, but to tap the rich potential which is already here. It is the capstone to a renaissance of the arts."

## MSAIA convention marks 50 years of design

Cesar Pelli, Edmund Bacon, and Michael McKinnell, will be among the notable speakers at the MSAIA Fiftieth Design Exhibition, to be held September 26-28 at the Minneapolis Auditorium and Convention Center. The half-century anniversary of architectural conventions will be noted with a special exhibit tracing the genealogy of Minnesota architectural firms.

The convention will open with a keynote address by Louis Marini, Executive Vice President of the American Institute of Architects. Design Professionals Night at the exhibit hall will be followed by a fiftieth anniversary party.

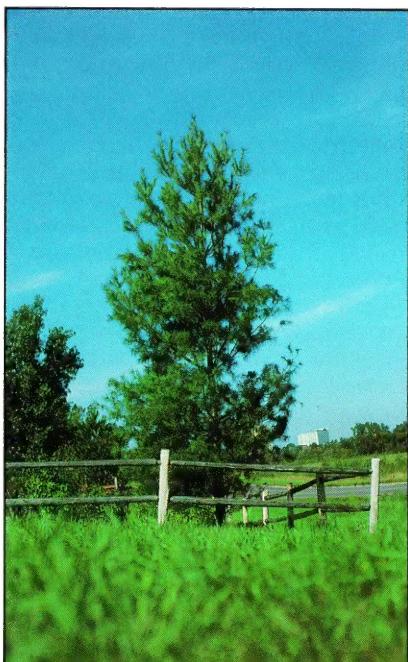
On Thursday, September 27, convention sessions will address earth-sheltered construction, financial management, office ergonomics, historic renovation, legal and personal issues. T. Y. Lin will speak on the fifty-year romance between architecture and engineering.

Seminars on Friday, September 28 will discuss acoustics, and advertising. Speakers include Mark Dayton, Commissioner of the Minnesota Department of Energy and Economic Development and Michael McKinnell of Boston firm Kallman, McKinnell and Wood Architects, winner of the 1984 AIA Firm of the year Award, and John Sheehy of The Architects Collaborative and Cynthia Weese of Weese Hickey Weese Architects. In the afternoon will be a presentation by the honor awards jury, Cesar Pelli of Cesar Pelli and Associates, New Haven, Connecticut; Robert Frasca of Zimmer Gunsul Frasca Partnership of Portland, Oregon; and Andrew Batey of Batey and Mack of San Francisco, California. At a dinner cel-

*Continued on page 71*

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## notable notes

### Prints have a place in Walker expansion

An outdoor/indoor celebration including live music, puppet theater, and creative art workshops will mark the opening of the Walker Art Center's new print galleries and print study center on September 23 after nineteen months of construction and renovation.

The Walker Art Center has good reason to celebrate. The new galleries, designed specifically for prints, will exhibit part of the acquisition of 1000 prints and the print archives from Tyler Graphics, Ltd. of Bedford Village, New York. The print collection and ongoing arrangement with Tyler Graphics (to receive prints from future editions) places the Walker Art Center as one of only three major museums in the country to have a formal relationship with a printmaker. Universal Limited Art Editions of Long Island, New York has its prints on display at the Art Institute of Chicago, and Gemini printmakers of Los Angeles exhibits its productions at the National Gallery of Art in Washington, D.C.

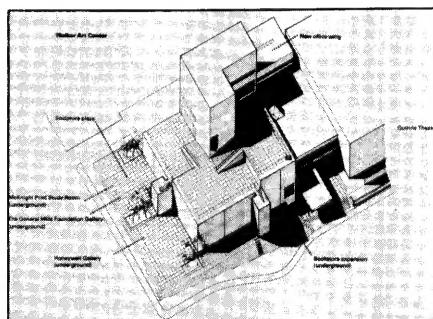
The rapid growth of interest in prints during the past twenty years, and their increasingly high quality, can be attributed to the dedication and enterprise of printmakers. It seems to have started in 1957 when Tatyana Grosman, the founder of Universal Limited Art Editions, persuaded artists Helen Frankenthaler, Jasper Johns, Robert Rauschenberg, and James Rosenquist, among others, to spend long periods at her combination house/studio on Long Island. During these extended collaborations, new standards of printmaking were set, and a model of close working relationships with artists began which other studios soon followed.

Tyler Graphics, Ltd., established by Kenneth Tyler in 1973, added another dimension to the artist/printer collaboration—by introducing artists to the process of papermaking. The results have been some remarkable works, such as David Hockney's "Day Pool with Three Blues," which utilizes stained paper pulp to create the quality of shimmering water and vibrant shadows.

Elizabeth Armstrong, curator for the inaugural *Prints from Tyler Graphics* exhibition at the Walker, says, "If a single quality describes the widely di-

verse prints issued by Tyler Graphics, it is their distinctive surfaces. The textures of handmade papers, the saturated colors that can be achieved by dyeing paper pulp, the scratching, incising and embossing, the surfeit of printers' ink furiously layered onto the prints, blur the usual distinctions between prints and work in other media."

The opening *Prints from Tyler Graphics* exhibit will display over 100



Walker Art Center expansion

works designed to reveal the variety and depth of prints in the collection by twenty-three artists, including Frank Stella, Robert Motherwell, Helen Frankenthaler, Ellsworth Kelly, Roy Lichtenstein, David Hockney, and Steven Sorman.

Two other exhibitions will run simultaneously. *Images and Impressions: Painters Who Print* features 150 recent paintings and prints by nine contemporary artists who are all in their thirties, and focuses on the creative connection between painting and printmaking. The artists are Richard Bosman, Louisa Chase, Francesco Clemente, Roger Herman, Jorg Immendorff, Mimmo Paladino, Susan Rothenberg, T. L. Solien and Donald Sultan. The other exhibition is the re-installation of the Walker's *Permanent Collection*, presenting important works in new groupings that reveal stylistic relationships between individual paintings, sculptures and drawings, and conceptual connections among various artistic periods.

The new facilities should enhance the already fine national reputation of the Walker, which architecture critic Paul Goldberger in the *New York Times* cited as "perhaps the finest building for the display of contemporary art built in the last generation."

New York architect Edward Larrabee Barnes, the Art Center's original de-

signer, worked with Hammel, Green and Abrahamson, Inc. of Minneapolis on the \$5.2 million addition and remodeling project. Barnes' award winning designs have covered a range of projects including private homes, art museums, college campuses, botanical gardens, skyscrapers, jet plane interiors and entire urban renewal plans. Barnes is expected to speak as part of the opening celebration.

### Charrette for artist's space

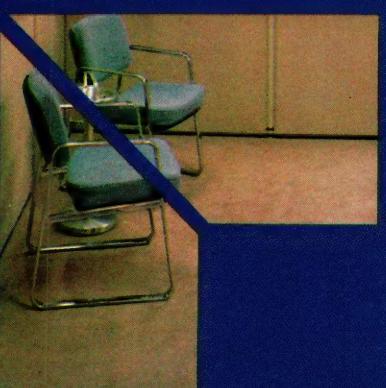
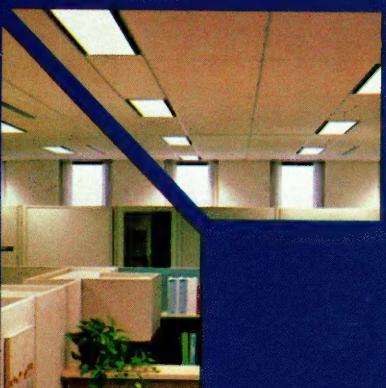
Abandoned warehouses offer wide open unfinished spaces that convert into ideal—and economical—studio and living spaces for artists in cities across the country. But too often the artists are displaced by extensive redevelopment or by marketing themselves out by making the raw space desirable. A design charrette was held recently at St. Paul's Union Depot in an effort to maintain the Lowertown area as an artists' community while solving the problem of unsafe, substandard housing for an estimated 150 artist residents. As a result, prototype designs for studio/living lofts may be used or discarded by artists moving into the top three floors of an old warehouse building on Kellogg Boulevard.

Sponsored by the St. Paul Department of Planning and Economic Development and funded by the National Endowment for the Arts, the charrette was part of the New Works Project celebrating the arts in Lowertown. The four teams competing in the charrette drew input from the public, selected artists from the Artspace Project's advisory committee, and those who will be using the space. The winning team, Peter Cavaluzzi, Stephen Patrick and James Chick of BWBR Architects, was chosen by a jury of nationally known architectural experts including Carmine Bee, partner in the New York firm of Rothzied, Kaizerman, Thompson and Bee, James Czarniecki, director of the Minnesota Museum of Art, and Hans Strauch, architect with Benjamin Thompson and Associates of Boston.

"The spaces were designed with maximum flexibility in mind so that a module could be varied to fit the needs

*Continued on page 73*

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## A closer look at A New American House

By Harvey Sherman

America has become a country of non-traditional households, where pluralism is increasing and the housing needs of specific constituencies need thoughtful consideration and discussion. *A New American House*, the recently concluded national architectural design competition sponsored by the Minneapolis College of Art and Design, the National Endowment for the Arts and Dayton's, was organized to explore the needs of non-traditional, professional households in architectural terms.

Three ideas defined the competition: The dramatic change in the number of households not made up of the nuclear family, the rising cost of housing, and the need many more people now have to work at home. From these came the challenge of *A New American House* to design an efficient housing unit, not to exceed 1,000 square feet in area, which would function both as the residence and principal professional workplace for at least one of its occupants. The individual unit served as the basic module for six units on the site in Minneapolis' Whittier neighborhood.

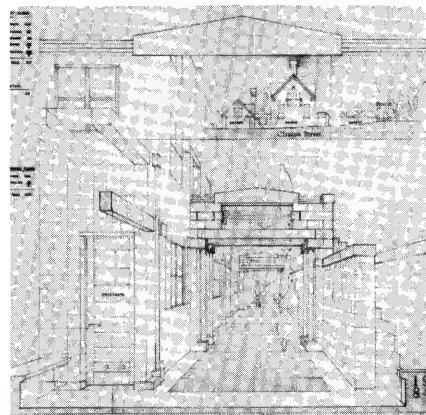
Some designs submitted for *A New American House* reconsidered the idea of "house;" others explored the history of housing. Generally, the designs fit two categories: Those that articulate the difference or tension between home and work, and those that express home and incorporate work within. From this distinction came the conclusion of the jury, expressed by jury chairman, Michael Brill, "that home should feel homelike and work should feel like work, but have a clear sense that it is not so distant from home. This is a new typology."

In differing ways, the three winning designs explored the tension between work and home. Each is unique as a housing type.

The remarkable first place design by Troy West and Jacqueline Leavitt uses nature to soften the urban setting and to mediate between home and work.



The winning design by Jacqueline Leavitt and Troy West



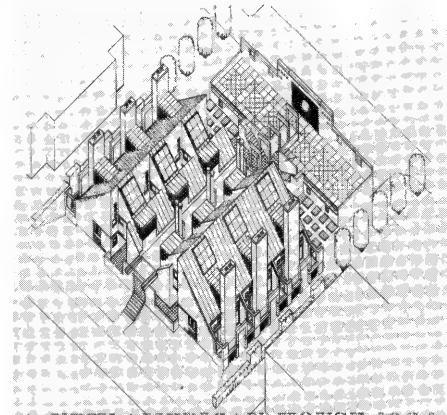
The second place design by Jill Stoner

Locating the workplaces in a row on the front lawn is a declaration that this is "real work" and is a departure from a value system which, according to juror David Stea, "a few years ago, separated work and home by twenty minutes of commuting."

Jill Stoner's second place design separates home above an "allee" of workspaces, creating a delicately layered sequence between the professional and domestic realms. These designs acknowledge that working at home can be lonely and conflicts with domestic life do occur.

Like a small city design, the intricate third place plan by Carlo Pelliccia is a central workplace cluster within the perimeter of two rows of houses. His concept approaches juror Cynthia Weese's desire for "a community of people working together, side by side."

The three award-of-merit designs (not presented here) place work within the home. In one, rooms are designated specifically for work or domestic use. In the other two designs, there is more flexibility between work and living space. These designs express a less



A NEW AMERICAN HOUSE 1984

Carlo Pelliccia's third place design

formalized view of work than that which "celebrates" the workplace, and the designs tend to be simply houses.

Working as individuals or on teams, over 600 architects, designers and students participated in *A New American House* competition. Through this competition, many thoughtful ideas have been matched with an important need in housing. The measure of success of the competition will be actual construction of the winning design. The sponsor is currently seeking a developer to accomplish that.

An exhibition of the winning designs, award of merit and honorable mention designs, and select entries, including a number of designs by local architects, will open at the Minneapolis College of Art and Design Gallery on October 5 and run the month of October. Jacqueline Leavitt and Troy West, designers of the winning entry, will speak at the opening symposium.

*Harvey Sherman, a faculty member of the Minneapolis College of Art and Design, is the project director for A New American House.*

Photos: Rik Sierra

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## The educated schoolhouse

By Richard F. Hammel

The spaces America creates for its most important resource, its students, are of great abundance and diversity.

The values of public and private educational systems are quite different. These differences influence the design of facilities, particularly for young students, but also for higher education. What is perceived to be the heavy hand of the local taxpayer tends to inhibit the creation of significant architecture in the public sector. In the area of public higher education, the specialized nature of the buildings makes criticism more difficult, although when it does come it is usually dispensed by experts.

Much of the criticism of public school buildings—or the lack of encouragement of human values in their design—appears to be the result of the confusion swirling around public education for younger students. This confusion, when mixed with a rather general misunderstanding of this most important public enterprise, affects school building design.

The American schoolhouse has long been the place where young persons learn those skills that enable them to communicate with others and to calculate numbers. The success of the public schools in these matters, while rarely acknowledged, has been outstanding—we have a nation of many tribes, but with one language and an almost total basic literacy in arithmetic. What is not understood is that today almost everyone from ages five through seventeen is in school; be they smart, not so smart, interested, or disinterested. Their parents are equally varied in backgrounds and values.

These factors make the schoolhouse of today a much different place than that of the past. Few recognize that the population density of today's school building is high compared to almost any other building type, even high compared to the one-room schoolhouse. An office with four workers in each 1,000 square feet is beginning to feel crowded. An elementary school complete with gym, library, lunchroom and kitchen houses twelve vigorous children in each 1,000 square feet. Perhaps the governing concept is



*The library of the Bemidji Middle School by HGA: the heart of an open school*

that the office worker is conceived of as being productive while the child is not; perhaps it's a lingering misconception that kids today have it too good.

Many students, most perhaps, do have a better environment for learning than the last generation. Students whose parents can not or do not read and the many others who find reading difficult obtain special assistance. The child whose handicap restricts his mobility utilizes an elevator, special doors, and restroom facilities. Efforts to provide comfortable environments for students, to provide buildings which encourage learning in the broadest sense, where the social values that we share are strengthened and developed, are increasingly successful.

In returning to schools where these efforts have been made, we have found exciting changes in the behavior of both students and faculty. A library (now called the instructional materials center because it contains all kinds of materials in which knowledge is recorded) that is open to the students, actually without walls, has less loss of materials than the traditional library with its hoarded books. Students who can easily observe the activities of others become interested both in these activities and other students and the school has reduced numbers of personal conflicts.

Faculty, exposed in an open environment, adapt easily to it, or their dif-

ficulties are immediately apparent and they can be given help. They begin to share the experience of teaching with others, a wonderful contrast to the isolation of four walls. Comfortable spaces for students—spaces which respect their needs—attract students and stimulate their interest in school. As school boards and citizens begin to recognize that behavior is molded by the building and its spaces, as well as by the other forces which impact the students, buildings are becoming their assistants in the process of education.

A country which relies upon its ability to create reality out of dreams, as America does, must pay attention to all the matters which create both reality and dreams. We need persons who can lead effectively towards positive, human-enhancing goals. We need persons who can work happily together, trusting and supporting each other. We need persons who respect not only each other but also their environment—at home, at school, at work and in the world at large. The buildings in which these persons spend their formative years are “teachers” as well as schoolhouses.

*Richard F. Hammel, FAIA, 1984 president of the MSAIA, is a principal of Hammel, Green and Abrahamson, an architectural and engineering firm which has designed many award-winning schools.*

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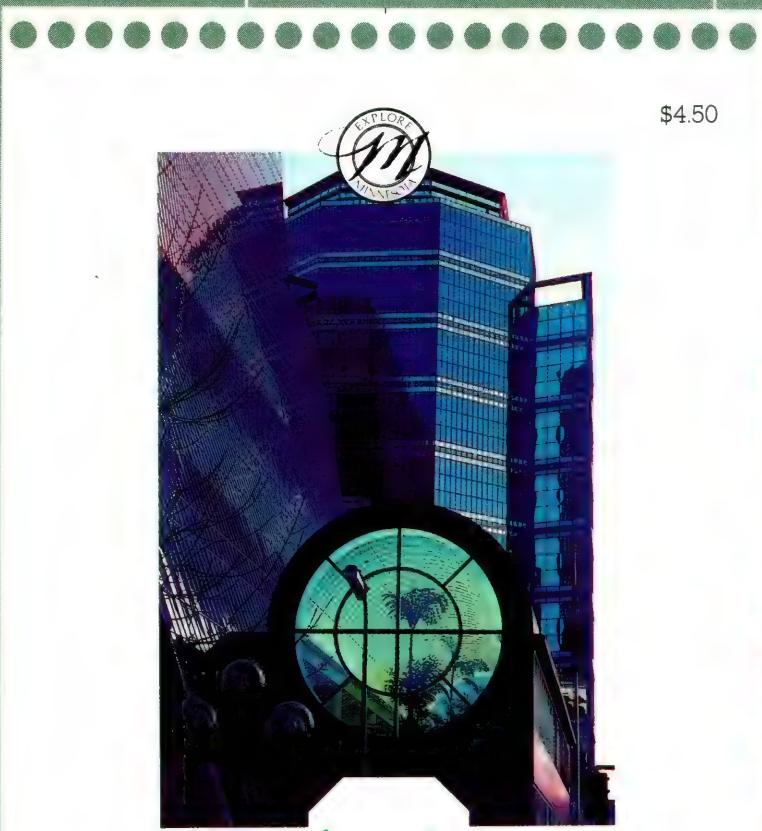
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## The rise and fall of schools

As this back-to-school issue of *AM* goes to press, two distinguished Minneapolis schools are facing far different fates. Frederika Bremer School, designed in 1887 by Minneapolis architect Edward Stebbins, is undergoing renovation as condominiums, with housing for senior citizens in a new building next door. West High, designed by Stebbins in 1907, is being demolished. On its site, townhouses, a condominium building and a small commercial complex will be built. The existing gym will be reused by the YWCA.

How these two old community landmarks met such different fates is a long and complex story of planning, public pressure—and financial feasibility.

Before Minneapolis began its cycle of school closings, Bremer was identified as the one school which should be kept for its historic merit. Placed on the register of historic properties, it was protected from demolition. But finding a developer was not easy, and to make Bremer's reuse viable has taken heavy public subsidies at every step from land acquisition to mortgages.

With the Bremer example fresh in their minds, school board planners examined the potential reuse of other surplus schools. They aimed to avoid subsidies as well as to designate uses compatible with surrounding neighborhoods. In most cases, those aims pointed to tearing down schools to make the site available for housing. Such was the case with West.

A proposal to keep the high school building and adapt it for commercial use was deemed incompatible with the city's comprehensive plan.

No proposal for housing suggested reusing the building, because of expense (Architects and developers of school rehabilitation for housing confirm this economic fact-of-life: it can't be done without public subsidy).

As too often happens, economics makes difficult what is aesthetically and socially desirable. Old schools have some inherently valuable qualities. They were built to last. They are brick, wood or stone, with gables, carving or finials and what seem these days immensely tall windows. And, with their individual architectural character, they give unmistakable identity to a town or neighborhood. When they can be reused, they offer these qualities to their new occupants and continue to give identity to their surrounding community. When it is not possible, all that is lost.

Not all schools which have outlived their original purpose can be saved. But recycling those that can is to be encouraged.

This fall another school is undergoing a different sort of renewing. On October 1 Harrison Fraker will take over as new head of the University of Minnesota School of Architecture and Landscape Architecture. A professor at Princeton University, head of Harrison Fraker, Architects, and founder of the Princeton Energy Group, a research and consulting firm, he has his feet firmly planted in both the academic and architectural worlds. He brings to his new position a most thorough understanding of the education of an architect—and a desire for good relations with the entire Minnesota architectural community.

We wish him—and all renewing of schools—well.



Linda Mack  
Editor

# SCHOOLHOUSES start anew

What shifts more with the winds of change than the design of buildings and the way children are educated? Today, as the urban high school goes the way of the one-room schoolhouse, architects are awakening to the potential of older buildings. Throughout the country—and here at home—those sturdy community landmarks where we learned to read, write and calculate are starting new lives as places to live, work and play. Here is a look at what is happening to the old schoolhouse, and why.





Photo: Sam Sweezy courtesy Minnesota Historical Society

## O

ur founding fathers looked ahead—insuring future resources for the progress and well-being of the country—when they declared it to be every child's right to a public education. Now, looking to the past, we find an unexpected by-product (or waste product—dependent upon our ingenuity) of that inspired vision. That product is our school buildings. They are scattered all over the country from the borders of fields and prairies to the heart of urban centers. They come in every shape, size and architectural style imaginable.

Many of these distinctive buildings are landmarks of personal and community history, but, increasingly, they stand abandoned or underused. Today, due to aging, decreased enrollments, stricter building codes, changing demographics and community needs, hard decisions must be made about whether to demolish or recycle these public structures for alternative uses.

Architects James Rydeen of Minneapolis and Herman Bouman of Pennsylvania set to work on this problem two and a half years ago as members of the AIA's Committee of Architecture for Education. Rydeen's familiarity with the problems of surplus school space and the difficulties facing school districts, both old and new, is based on the long term involvement of his architectural firm, Armstrong, Torseth, Skold and Rydeen, Inc. with the building and remodeling of schools in the Minneapolis/St. Paul area and the surrounding five state region. Since 1962, the firm has designed 56 new school buildings, in addition to 30 major remodeling projects.

When the Committee of Architecture for Education met in Minneapolis

in 1981, Marvin Tenhoff, Director of Physical Plants for Minneapolis School Districts suggested they pick a school in the area typical of those designated for reuse and sponsor a "Design In." The Hans Christian Anderson School was selected and several teams of designers participated, creating models and plans for "interim reuse"—that is, designs for future use which would accommodate reconversion to school use after a period of twenty years.

With the closing of eighteen schools in Minneapolis on the horizon in 1982, the committee's study was amplified to become a presentation for school boards and neighborhoods to help them deal with the wide-ranging problems encountered in school closings.

The Minneapolis presentation became a foundation and model for an extended project on a national scale. Rydeen and Bouman have collected projects from all over the country, and developed a set of guidelines and practical suggestions for communities and school boards faced with the often difficult decision between adaptive reuse and demolition.

"Surplus space exists everywhere," Rydeen says. "It is interesting to note that many of the school buildings were constructed during the time the Wright brothers were inventing the airplane. Today, in the era of space age travel, we are being challenged to find a reuse potential for buildings that do not meet building codes and need major rehabilitation."

When the issue of school closing or surplus school space arises, school boards have several options, the study points out. They may hire an educational planner and/or architect to provide professional analysis; or they might appoint a citizen's advisory committee to develop an initial overview of the needs and then bring in the professionals to provide the answers. A close working relationship between the school district, the city and the community is desirable to identify the most viable alternate uses.

Public participation can be an invaluable resource for ideas and expertise as well as a way to moderate some of the emotional climate which tends to surround school closings. And community support is particularly important if the new use requires co-operative planning between local government units or changes in existing plans or zoning laws.

The zoning of a site plays a major role in its potential for alternative uses. The majority of school sites are located in residential areas, but some are in commercial districts. Many new uses require zoning changes. Access and the amount of traffic a site will support are also important considerations.

A thorough study of demographics should be one of the first priorities. This study will determine what future needs can be expected. For example, if the building is to be re-opened as a school later, due to a predictable increase in school age children, interim uses will be limited. Once this information has been gathered, a task force should inventory other community development needs, taking care to examine space requirements for local governments, community service organizations, non-profit organizations and for-profit businesses. Exploring all options for reuse increases co-operation within the community in general as well as the immediate neighborhood.

The wide-ranging inventiveness documented in the committee's study suggests that solutions to school obsolescence can be found and that possibilities for reuse are apparently endless.

In Peapack, New Jersey, a former elementary school now houses municipal court facilities, the police department, a library, recreation/community center, and school board offices.

Claremont High School in Claremont, California has been converted to an attractive Spanish style shopping center.

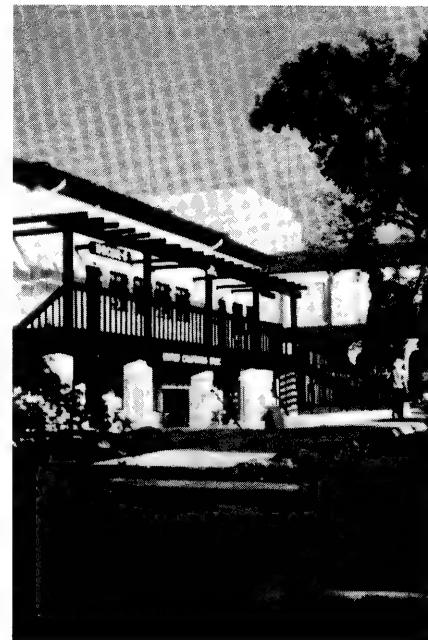
Riverview School in London, Ontario now proudly houses Canada's first children's museum. Decorative interior spaces provide workshops for craft groups, theater and dance performers, gymnastics and Canadian Native People's groups. Completed in September of 1983, the London Regional Children's Museum conducted 200 workshops, 1,142 school programs, and had over 100,000 visitors in its first year.

In Osseo, Minnesota a one room country school has been converted to a private residence and a Victorian style barber shop.

Schools have been converted into churches, community centers, markets, art centers, corporate headquarters, commercial offices, municipal buildings, nursing homes, residences, libraries, co-operatives, and even detention centers. The sites range from small cramped urban spaces to large suburban and rural sites.

By using the skills and ingenuity that our school system provided us with in the first place, we may become the truly resourceful people our forebears had in mind, demonstrating creative problem solving—and the enviable ability of turning liabilities into assets. S.K.

*Editor's note: The AIA study of reuse of surplus school space will be published by Educational Facilities Laboratories, a Division of the Academy for Educational Development in New York.*



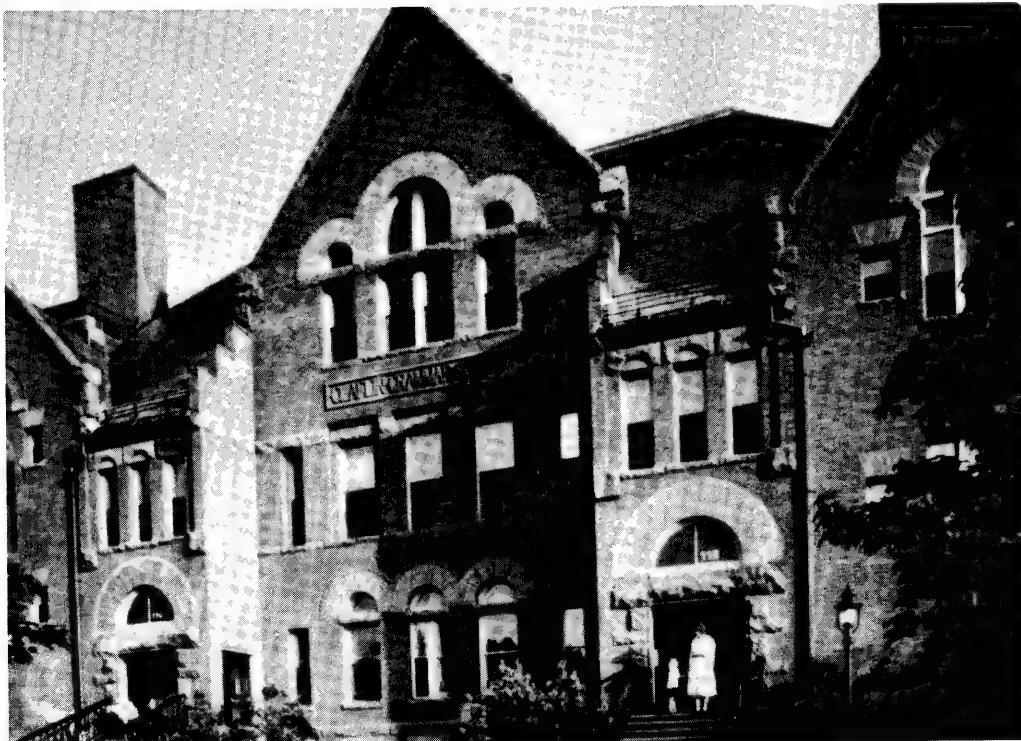
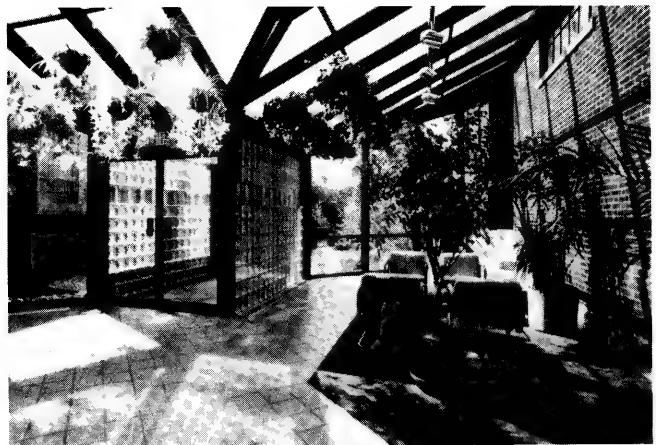
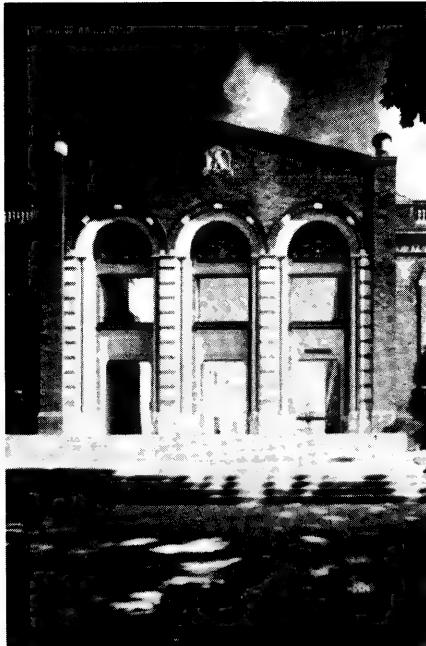
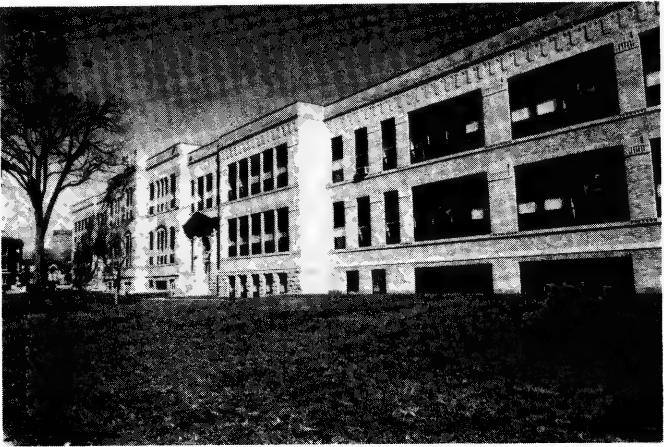
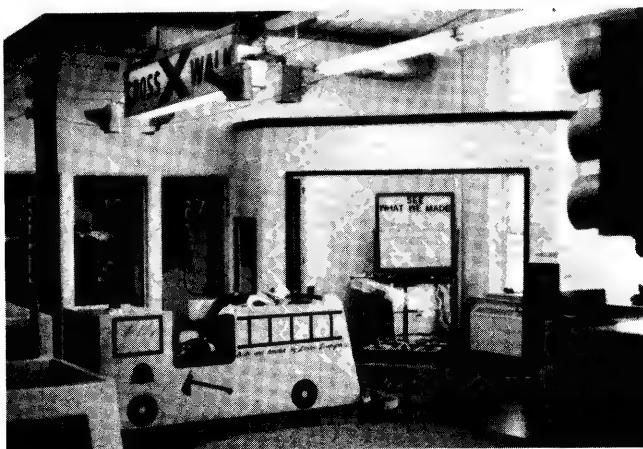


Photo: Sam Sweezy courtesy Minnesota Historical Society



New uses for old schools know few bounds. Pictured here (clockwise from top left): the Renaissance Apartments and Townhouses in Hopkins, Minnesota by Rieke Carroll Muller Associates; offices for an insurance firm in Hatboro, Pennsylvania by Cassway/Albert of Philadelphia; the Whittier Apartments, a neighborhood cooperative in Minneapolis, by the Adkins Association; Canada's first children's museum in London, Ontario; and condominiums in the old Clafin School in Newtonville, Massachusetts (also on proceeding pages) by Sasaki Associates of Watertown, Massachusetts. And in Claremont, California (opposite page) the ultimate reuse—as a shopping center.

# Baker Court

Ankeny, Kell and Associates turned a vacant school into a polished place for work



Photo: Philip MacMillan James



Corporate office towers may be the wave of the future, but a recycled school in a worn industrial area provides a decidedly more humane model of the workplace. Architects Ankeny, Kell and Associates have transformed the former Baker School in St. Paul's Midway district into an intimate and fresh office building for the small professional service firms which economists tell us are the future work force.

Baker Court looks like an effortless project. The old schoolhouse doors lead up familiar-feeling steps. But the corridor where children's voices echoed is quieter now. It's a small glass-topped atrium filled with plants and light. Though its use has changed, it is still the building's heart.

Around the atrium, re-used schoolroom doors open to a pleasing variety of small offices. In a former attic corner, a psychotherapist has homey garret offices with skylights. Down a floor, a large engineering firm has open offices in four former classrooms, where the only remnant of school days are the cloakroom columns. On the first floor, a graphic design firm fits darkroom, parquet-floored studio, a window-lit work mezzanine, and plant-lined reception triangle into a smart 1700 square feet.

And on the top floor, like the head of their workspace family, are architects Ankeny, Kell and Associates, designers, owners, and developers of Baker Court. Sitting in their compact conference room in a loft added to their attic offices, they can look down on the building they bought, gutted, rebuilt, and leased, and reflect on the trials and tribulations of architects turned developers.

Frustrated by the compromises of working for developers, Ronald Ankeny and Duane Kell decided to become developers themselves in 1980. "We wanted to have full control of a project," says Ankeny. They drove by the deserted Baker School on their way to work every day, and thought it had potential. Three years of politics, pro formas, and leasing agreements later, its potential is realized, its solid, friendly walls filled with warm and polished workspace.

And Ankeny, Kell are firmly engaged in development. They are renovating a former St. Paul fire station as a small office building. They are proposing the recycling of the large International Harvester Building into an office complex *a la* Minneapolis' Butler Square. And next door to Baker Court they are building eleven townhouses under the Minneapolis/St. Paul Family Housing Fund. With Baker Court, the townhouses will create a whole new neighborhood out of what was just another empty school.



*It is just hailing distance across Baker Court's fresh, plant-lined atrium (left). And with the warm feeling that Ankeny, Kell have given this former school turned office building, it's likely tenants do hail each other.*

*In their own offices in the former attic (bottom opposite), the architects enjoy skylit windows and a mezzanine floor tucked under the atrium. Designers, developers and first tenants of Baker Court, Ankeny, Kell enticed a forty-person engineering firm to be anchor tenants and joint owners. "That was what made it all possible," said Ankeny.*

*On the lowest level, the newest tenant, Mama D's Restaurant, enjoys a greenhouse (below) added on the back.*



# Academy Park

From an old school, Arvid Elness Architects fashioned a warm home for older folks



Why do former schools make such ideal places for older people to live? Perhaps it is the identity carved out by a school building, whether large or small. For some seventy years, St. Mary's Academy in Devil's Lake, North Dakota shaped the identity of Catholic boarding students. Today, as Academy Park, it shapes a community for older people who want an apartment residence.

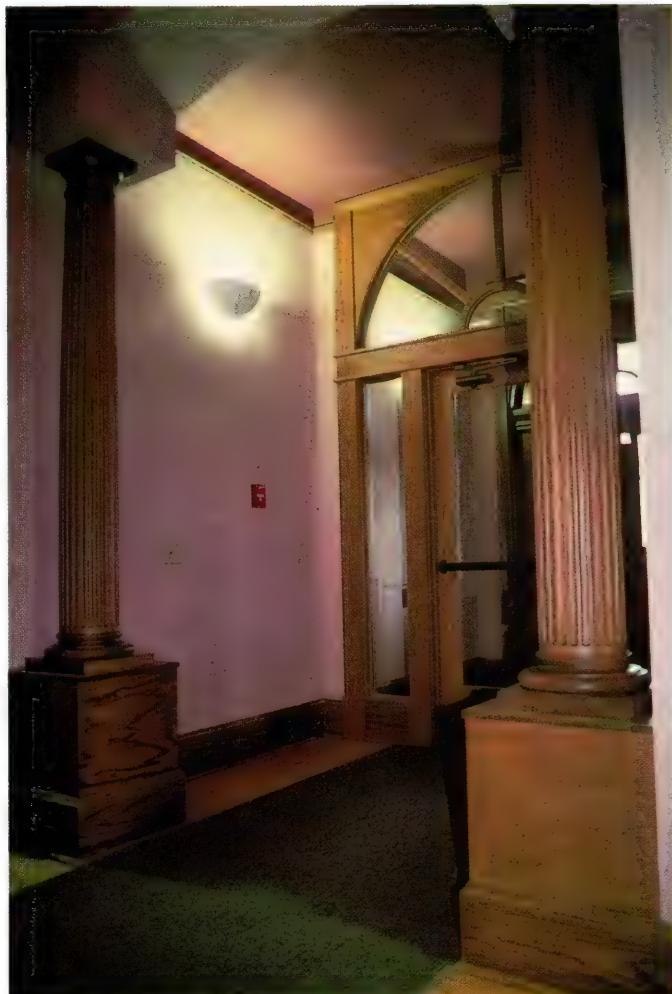
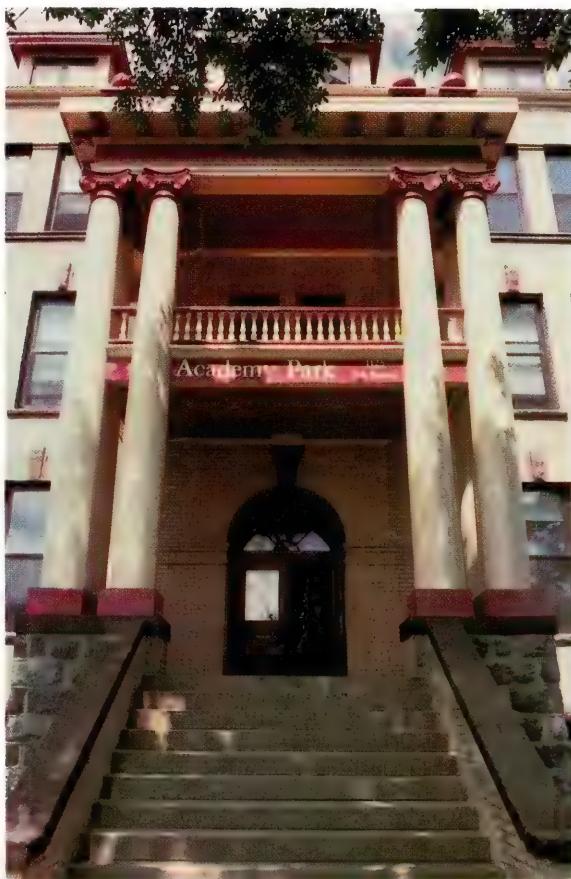
Working with developer Gary Stenson, a Devil's Lake native, Minneapolis firm Arvid Elness Architects designed the transformation of St. Mary's, which was completed last May. Arvid Elness was one of the earliest regional firms to do adaptive re-use, and they have been going gangbusters since. "We've found a pattern for re-working old hotels, schools, and hospitals," says Vern Hanson, project architect. By gutting the space between the exterior and corridor walls, which are load-bearing, we create space for two sizes of living units."

In the case of St. Mary's, the 1909 building was sound, and it had many of the attributes which make schools winning candidates for reuse: hardwood floors, a barrel-vaulted entry, woodwork, high ceilings and large windows. These qualities were used to full advantage in the creation of 28 apartments on five floors, including the former attic.

Since St. Mary's is on the National Register of Historic Places, its exterior character was also preserved, indeed, enhanced. Porch posts and a railing were restored to the dramatic two-story front portico. On the rear, a gymnasium addition was removed and a canopied entry to the parking lot, a stair tower and two gables added to soften what is now the main side. The front gables were removed and rebuilt from scratch, the brick tuckpointed, the roof replaced, and the building insulated so it will both work efficiently and look polished.

The success of Academy Park is measurable. The apartments were rented before construction was completed, and they are lived in with pleasure. A lounge and dining room on the first floor gives residents a place to play bridge or, if they choose, eat prepared meals. And when one of the predominately women residents eats in the community dining room, she may find she's looking at a picture of herself—as a high school girl at St. Mary's.

Photos: LaVern Hanson, Jr.



When the Sisters of Mercy built St. Mary's Academy in 1909 to serve as both a boarding school and motherhouse, they built a substantial structure (opposite). The Hancock Brothers designed it in the Neo-Classical style they used for their many educational buildings in North Dakota.

To rehabilitate St. Mary's for seniors' housing, Arvid Elness Architects renovated the exterior, restored the main entry for formal purposes (top left) and added a canopied entry (above) on the rear.

Inside, floors and woodwork were refinished, new columns added to the corridors (left) and varied ceiling heights kept. Twenty-eight one and two bedroom apartments open off the former school's spacious hallways.

# Madison Apartments

With care for detail, Shelter Resources created family housing from an inner-city school



Photo: Franz Hell



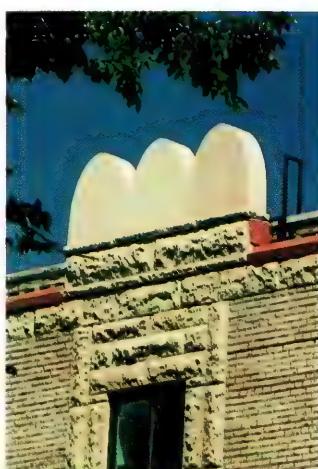
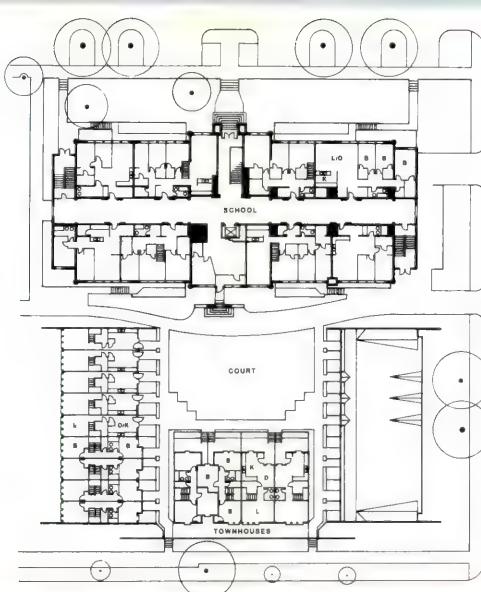
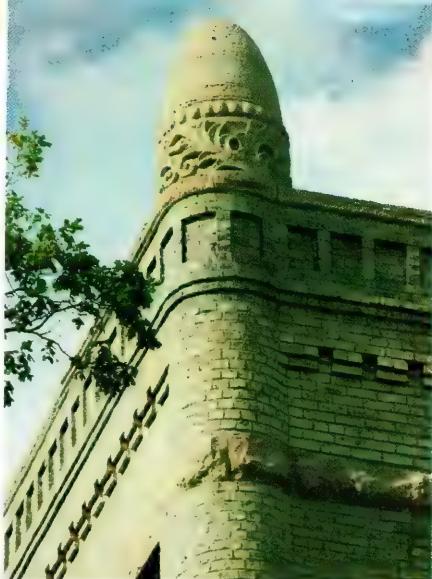
A rather forbidding 1890 school may seem unlikely ground for a subsidized housing project. But the solid structure of the former Madison School near downtown Minneapolis and new townhouses on its parking lot now house over fifty lower income families. Minneapolis architectural firm Shelter Resources made this housing development one which defies the derogatory term "project."

Their efforts began in 1980 when Elliot Park's non-profit neighborhood development company joined forces with for-profit Realty Services to build some family housing in an inner-city neighborhood that sorely needs it. Shelter Resources had worked with the Neighborhood Improvement Company on other housing projects and clearly cared about what it was doing. For three years, architect Michael Sharrett of Shelter Resources was involved every step of the way. And a subsidized housing project built on a school site next to a park and highway access and financed by state funds under federal guidelines faces a formidable array of bureaucratic hoops.

The goal was to create family housing, so both re-use of the school and new construction were to be maximized. But the large proportions of the old yellow brick school did not lend themselves to the "every-square-inch-counts" approach of today's real estate development. Twenty-nine units were fit in the 53,000 square feet of the old school. Spaciousness was inevitable, and delightfully so. Corridors are fifteen feet wide. And apartments have jogs in hallways, extra little nooks, and tall windows that give a luxury of space rarely found in new housing of any ilk.

On the former school parking lot, twenty-two townhouses were built on 29,000 square feet, at a third the cost of the school remodeling. The new townhouses are set back to the block's edge to define a courtyard which is both communal space and the traffic path to the management office and laundry in the remodeled school building. With sunscreens on the south, entries on the courtyard, the two-story buildings on the north and south are energy-efficient and inward-looking. In between them, in a reverse of the Madison School's higher mid-section, a third townhouse building of larger units is set down half a level for energy efficiency.

While the development is dense, open air, easy access and definable private spaces maintain human identity and humane living. Architecture has long brought special qualities to housing for the wealthy. At Madison, it has done the same for those who aren't.



*The new Madison townhouses (above) are ultimately efficient. Narrow (eleven and a half feet wide) two-story units face the common area but have a fenced-in yard.*

*The more capacious apartments in the former school (opposite) are also planned for family convenience. The large family units are on the lower levels so children can go directly outside. Upstairs, smaller units have loft kitchen/living rooms.*

*In all cases, ceilings slant up to maintain the original tall windows. Abstracted finials inside and outside (left) recall those of the old school (top).*

# Ericsson School

Bernard Jacob Architects brought color and order to a neighborhood school



What building needs to be more adaptable to population swings than a school? Yet schools almost by nature are built for the present population of students. Since population booms and periods of architectural sensitivity to old buildings do not necessarily coincide, school additions are often awkward add-ons.

That was precisely the situation Bernard Jacob Architects faced in re-working the John Ericsson School in Minneapolis. Formerly a full elementary school, it was reorganized as a kindergarten through second grade school in 1980. The original tall 1916 building and the low, long 1951 addition needed to be tied together functionally and aesthetically, to become barrier free and, as is typical in school remodelings, to become energy efficient.

A three-story glass-walled addition accomplishes the trick. Like a submerged ziggurat, it links the old three-story building and newer one-story building and softens their connection. Its glass walls step back to let the sun shine in. It houses the updated media and resource center on the first two floors and a staff room on the third.

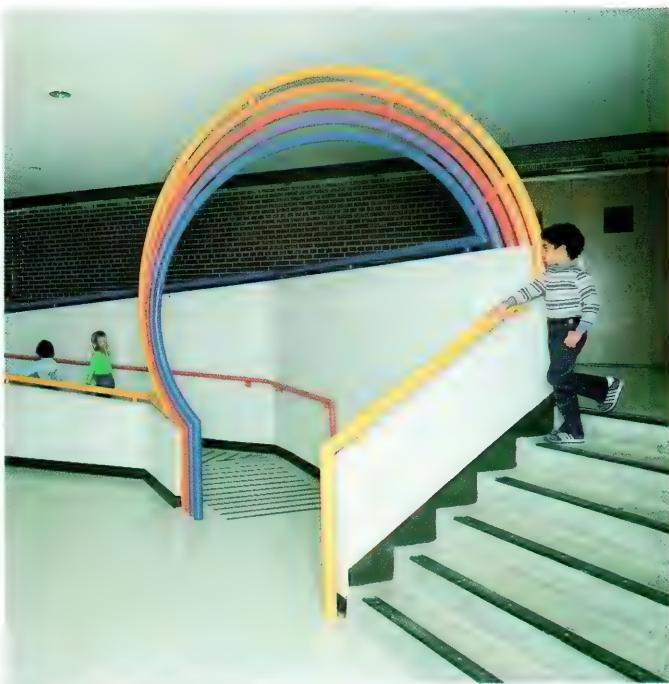
The addition, in fact, becomes the hub of the school. It both serves and organizes the three distinct educational programs combined in the school. On the first floor, students in the "continuous progress program" can easily move between classes taught in different rooms. On the second floor of the 1916 building, students in the more traditional program stay in one classroom throughout the day. Their self-contained location eliminates distraction from the other groups. The special education students enjoy specially designed smaller classrooms on the third floor, which they reach by a new central elevator.

On the back side of the juncture between the two former buildings, (see plan, far right) a cafeteria was also added. Administrative offices and classrooms throughout were given a fresh, bright look without radical "modernization."

"Usually school renovations lower ceilings and put fixed panels over the windows," said architect Bernard Jacob, "We felt it was very important to keep the high ceilings and full windows. That's part of what makes a school a school."

Schools are viable for many new uses. The intelligent remodeling of Ericsson School gives currency to the value of renewing schools for that lofty original purpose—educating children. *L.M.*

Photo: Gordon Auguston



*Bernard Jacob Architects maintained the integrity of the original Ericsson School (opposite) by matching the red brick and continuing the limestone band on the stepped-down addition (bottom left).*

*Inside, the new media center (left) and cafeteria (bottom right) use colorful graphics to make the school attractive to its young occupants. The clouds in the cafeteria also lower ceilings visually while their desirable old-fashioned height is maintained. The handrail that becomes a rainbow archway (top left) makes a celebration of the handicapped ramp.*



# Mr. Stebbins of Oak Grove

By Jay Furst

From his second-story window on Minneapolis' Loring Park, Edward Somerby Stebbins could observe a young clapboard town evolve into a substantial city of stone, brick and concrete. The first college-trained architect in Minneapolis, Stebbins had a small part in building it.

He came to Minneapolis in 1877 with a degree from Massachusetts Institute of Technology. He never landed the major commercial jobs which preserved the names of Long and Kees and others, but his stone schools and churches, public buildings and houses are sprinkled around the city—and the state. Named Minneapolis public school architect in 1897, when the city was booming, he stamped his design on virtually every Minneapolis school of the era.

Born in Boston in 1854, Stebbins moved to Troy, New York in 1868 and worked with E. D. Harrison on the Grand Union Hotel in nearby Saratoga Springs in the early 1870s. By some accounts, he also worked with McKim, Mead and White during this period. He enrolled at MIT in Boston in 1874–75 and left in 1877 to join a classmate, George R. Mann, in pioneer Minneapolis.

Mann and Stebbins maintained a partnership for two years, but Stebbins was inclined to practice on his own, and in 1880 he hung out his own shingle at 304 Nicollet Avenue. For the next 34 years he maintained a solitary practice, even during his career as Minneapolis school architect.

His early work included a Hennepin County jail and poor-house, Richfield Town Hall, several buildings in Grand Forks, Dakota Territory, and the Nicollet County Courthouse in Saint Peter. The Nicollet County structure dates from 1881 and remains one of Minnesota's most impressive courthouses. Much of the design, however, is probably Edward P. Bassford's. Bassford worked with Stebbins on the Italianate courthouse, which resembles little else Stebbins designed.

His earliest important work is his own house, built in the undeveloped countryside of Loring Park in 1879. The design was more inventive and energetic than most of his later commissioned works: it is a wild combination of Eastlake and Stick styles, complete with griffin's head ornaments, scalloped wood siding, quatrefoil motifs, stained glass in the upper stories and the Stebbins name engraved on the



Photo: Courtesy Minneapolis Public Library

front door. The house originally stood at 320 Oak Grove, where his property sloped down to the present-day park. When the house was in danger of being razed in 1982, Minneapolis architect Thomas Hodne purchased it and had it moved to Stevens Avenue near the Minneapolis Institute of Art, where it serves as his office.

Gethsemane Episcopal Church on 9th Street and 4th Avenue downtown is probably Stebbins' earliest surviving commissioned work in Minneapolis. Built in 1883, it was a Gothic country church camped on the outskirts of the loop. It is an important landmark, if not a particularly successful one. While Stebbins knew the correct vocabularies of revival styles, he rarely combined them persuasively. The crenelated Iowa limestone tower looks cartoonish and out of scale. But details like wooden tracery in the stained glass and high-quality workmanship make the little church a durable downtown monument. The parish house was designed by Stebbins in 1894.

The Frederika Bremer School, with its massive limestone porticos, crenelated towers (which have since lost their battlements) and Romanesque corbel table, is a product of the same style. Built beyond the Minneapolis city limits in 1887 at a cost of \$23,000, it was immediately nicknamed "The Castle" by north-side residents and generations of school children. Though no records have survived, Bremer School's design is attributed to Stebbins because of his expansions built in 1897, 1910 and 1916.

The Bremer closed in 1979, like many other Minneapolis schools. Two years earlier, a Camden/Jordan community group started work on saving the old school. The organization won the Bremer a place on the National Register of Historic Places and eventually inter-

ested a number of developers in the landmark. The school is now being converted into condominiums, and a new condominium for senior citizens is being built on the schoolyard.

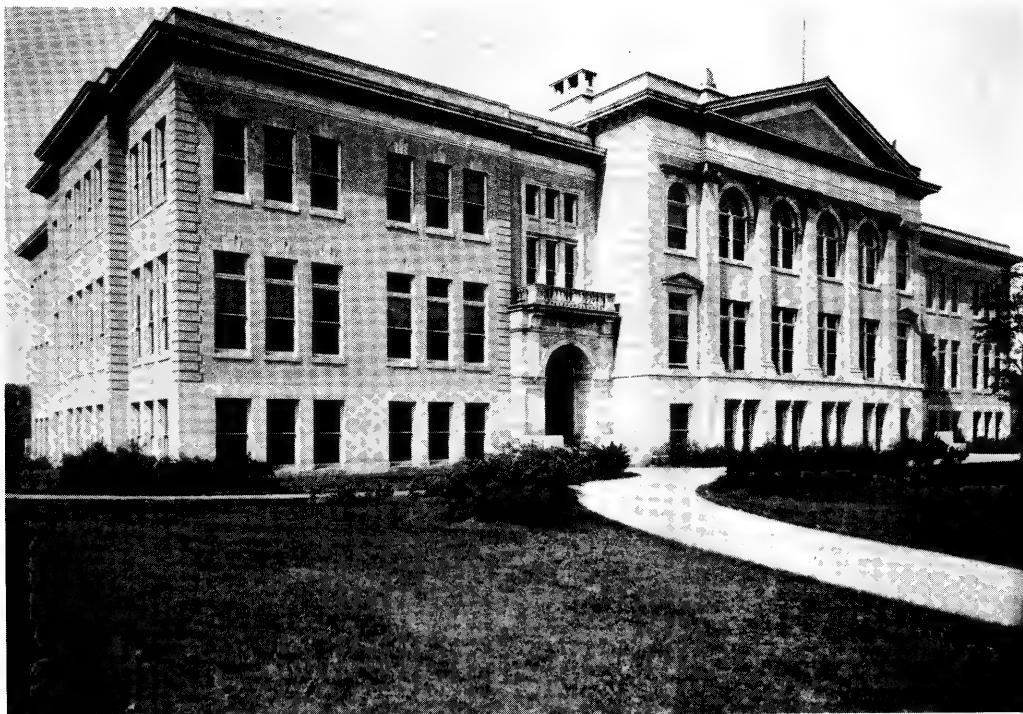
West High School is a much more refined creation, conventional in some ways and powerful in others. Built in 1907, West High is a cream-colored Classical Revival structure on Hennepin Avenue at 28th Street. Its siting on the property is part of its charm—it sits quietly on the shady lawn while Uptown surges past. But its massive pediment and cornice over the blonde brick have a visceral impact. The barrel-vaulted entries and a pair of precast owls with wings outspread on the doorposts give it a light-hearted sense of history. Though West does not have the primitive originality of the Bremer, it is a warm, intelligent building which later expansions could not ruin. But West High will soon be razed when the site is redeveloped for housing.

Stebbins' service as school-board architect from 1897 to 1911 produced many smaller, less-distinguished schools, including Bryant (1898), Emerson (1899) and Kenwood (1908). He designed a great number of municipal buildings in other Minnesota cities, such as the McLeod County Courthouse in Glencoe (1909) and the neo-classical public library in Hutchinson (1904). And he designed many residences in the Lowry Hill district, such as the Victorian house at 2104 Kenwood Parkway where Mary Tyler Moore's TV character lived.

From his home on Oak Grove, Stebbins most often walked to his office on Nicollet Avenue and later in the Masonic Temple Building on Hennepin. He routinely stopped by his daughter's house on Loring Park, a Prairie-style home he designed in 1913. It is a rare—and not entirely successful—example of Stebbins' work in a modern idiom. His skill was in the revival styles he'd studied, not in the evolving language of Chicago.

Stebbins' work, which he pursued until his death in 1934, is characterized by a cautious energy: his early designs, particularly, were daring in concept but rather proper in execution. But if buildings influence the people who live and work in them, Stebbins influenced generations of Minneapolis who grew up in his solid schoolrooms.

*Jay Furst is a freelance writer based in Minneapolis.*



*West High School, Minneapolis, 1907*

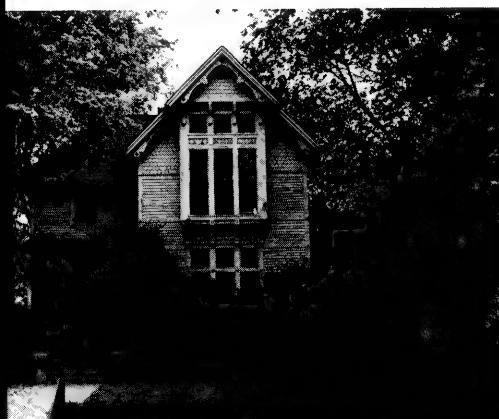
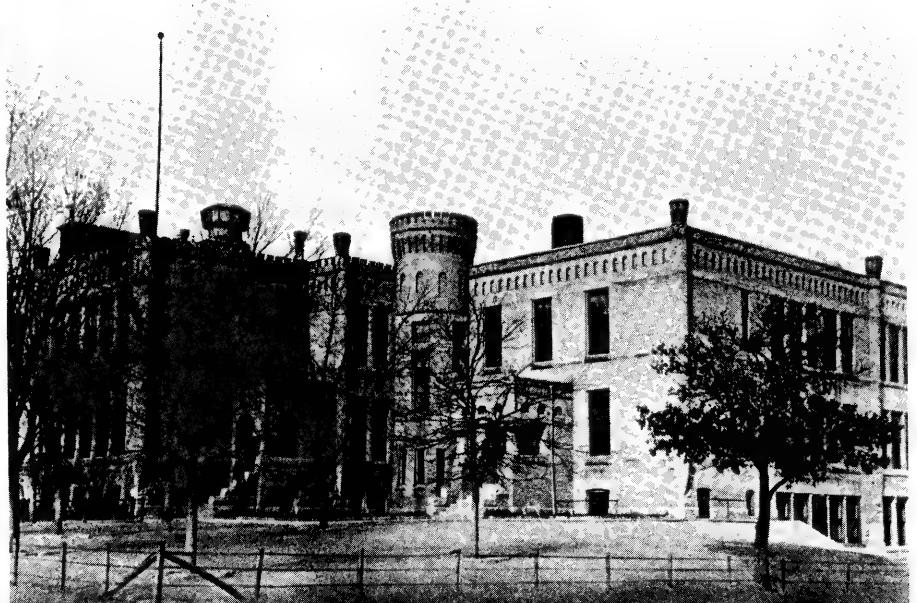
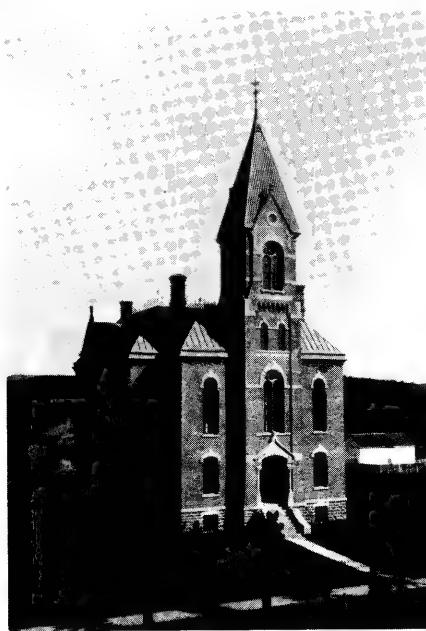


Photo: Courtesy Minnesota Historical Society



*Frederika Bremer School, Minneapolis, 1887*

Photo: Charles Nelson courtesy Minnesota Historical Society



*Nicolllet County Courthouse, St. Peter, 1881*

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He was Minneapolis' first college-trained architect and its official school architect for a generation. And his legacy lives on.





The viewing balcony over the pool (opposite) is the most dramatic of the skillful meldings of old and new in the Macalester pool addition. Exterior details smooth the transition between the 1920s fieldhouse and the pool addition (left): the frieze becomes a cap, pendants are columns in reverse and windows repeat the arch. Note the small, honestly expressed connection between the two buildings.

Photo: Ray Greco

Post-Modernism came just in time for Macalester College. The St. Paul liberal arts college has its share of acceptable new buildings, including a modern glass-walled chapel at the campus heart. But a swimming pool addition to the old gymnasium/fieldhouse in back of Old Main could well have been a modernist form-follows-function block.

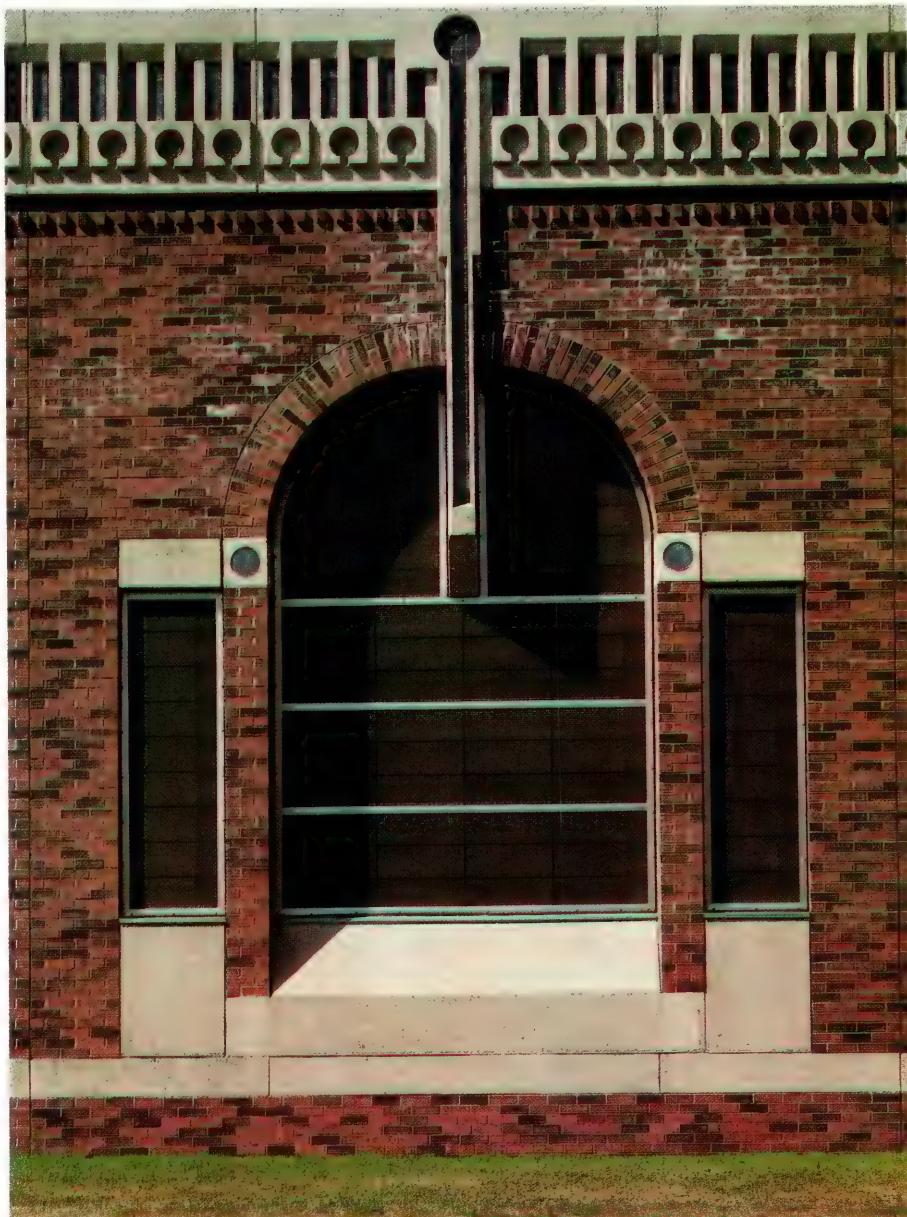
Minneapolis architects Leonard Parker Associates carry exceptional modernist credentials. Their Law School at the University of Minnesota, for example, is a full expression of the modernist ethic: Structure shapes the stepped-back form; ornament is eschewed. But now Leonard Parker Associates is using ornament. It came first, a bit tentatively, in the Minnesota Public Radio Headquarters in downtown St. Paul and now, more assuredly, in the Macalester pool. "The shift in architectural expectations in the last ten years has really *freed* us to look at ornament," says Parker.

In the Macalester pool (properly called the Leonard Natatorium for George and Wilma Leonard, its benefactors), ornament is used to high purpose. Arched windows in the new building repeat the arches of the original late '20s classical revival building. Mini-medallions of blue tile punctuate the frieze, from which stone pendants hang as if to hold the windows (see photo, right). Though they are not structural, they give the satisfying sense of having a reason to be there. The frieze is the crowning glory. It reinterprets the classical vocabulary, much as a modern-day essayist re-interprets Petrarch.

Inside, the same spirit of respect is evident. The sweepingly beautiful new pool is built onto the end of the old fieldhouse—and uses its lovely doorway as an icon of the old. But the new is not dishonest. Terracotta colored ventilating pipes stretch along the ceiling, maple butcherblock bleachers line the side, and beige tile with a blue border rims the pool. An electronic sound system with underwater speakers is downright futuristic.

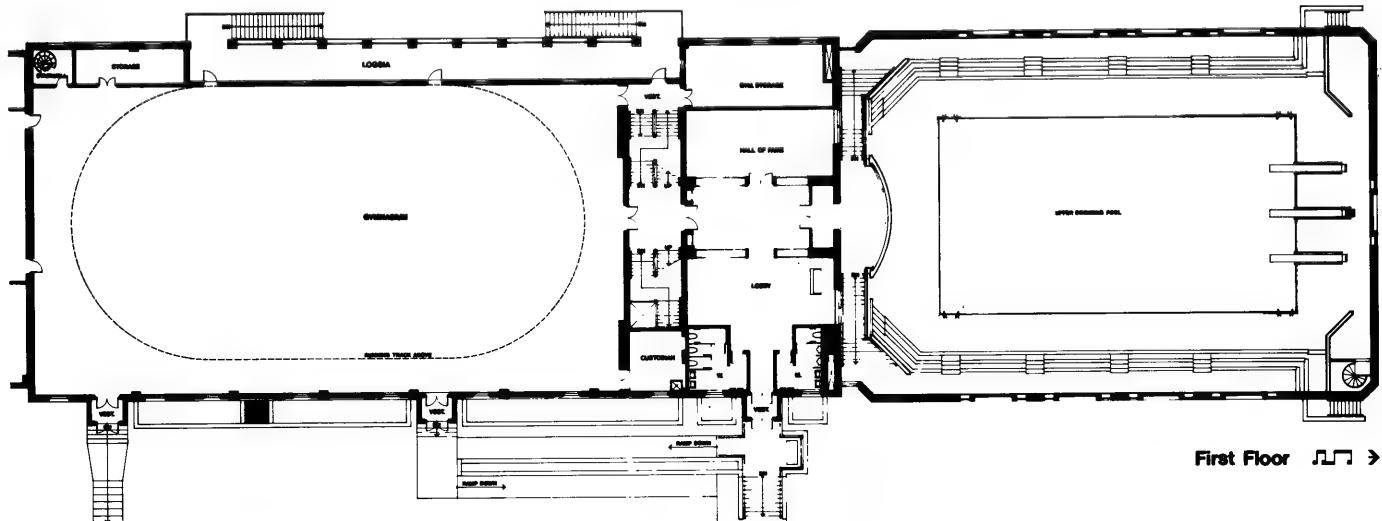
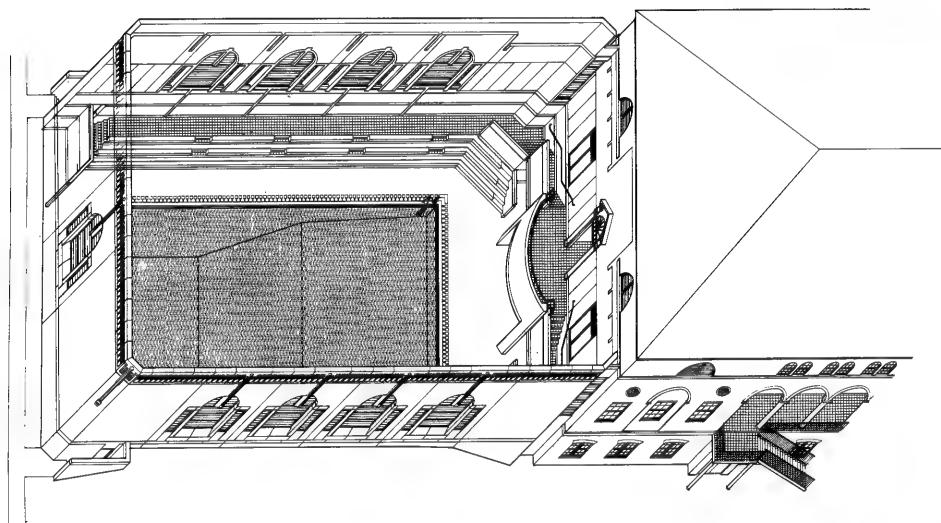
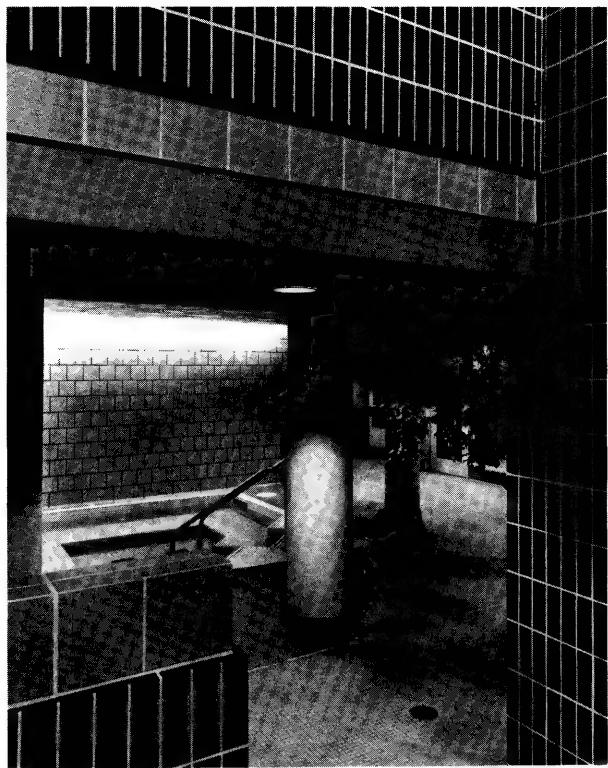
When new and old meet with such complete respect, the continuity of culture is expressed architecturally. And culture's continuity is, after all, what a liberal arts college is all about. *L.M.*

# POST MODERN COMES TO CAMPUS





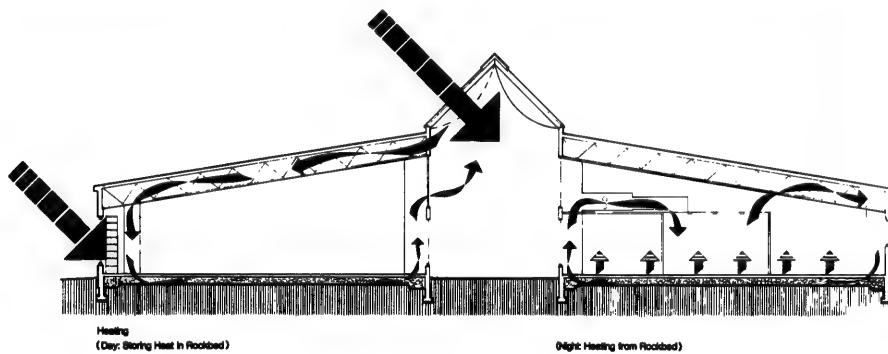
The natatorium addition (top opposite), if anything, out-does Macalester College's old fieldhouse in the dramatic use of decoration. But the architectural intelligence needed here was not merely aesthetic. Athletic functions needed to be re-orchestrated. The gymnasium (bottom right) was refurbished to accommodate basketball, running, volleyball and badminton, and racquetball courts were added. Locker rooms were re-built ("It looked like Dachau in the old ones," said principal-in-charge Gary Mahaffey), and the building's mechanical systems were upgraded. On the old swimming pool base, a pool office and whirlpool (right) were built. Looking out the door of the gymnasium's second floor toward the pool (bottom left) the symbiosis of new and old is sensed.



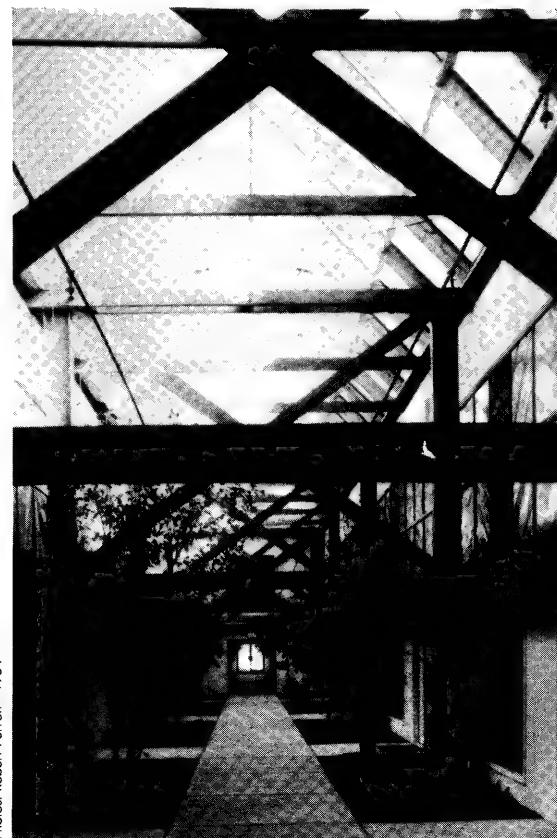
*New energy for the Minnesota school*

# **HARRISON FRAKER**

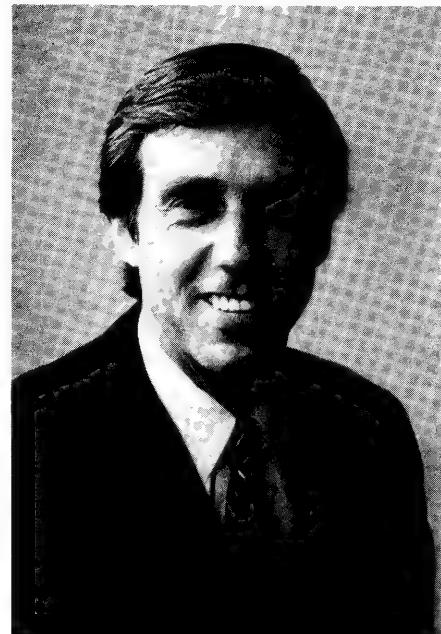




Harrison Fraker, Architects gave energy consciousness new form in the Princeton Professional Park, a suburban office complex. Each of the three buildings is bi-sected by a central atrium (right), which acts as a collector of heat (for storage in a rockbed) and a distributor of daylight to offices along either side. The atrium is also a form-giving element, with strong porticoes (opposite) defining the entryways. Garden fences link the buildings and hint at the green space between (top). The cupola also serves a double purpose—as a classic New England top and a natural ventilator.



Photos: Robert Perron © 1984



For some time, Harrison Fraker has wanted to head a school of architecture. Beginning October 1, he will. As head of the University of Minnesota School of Architecture and Landscape Architecture, he will point a new path for a school which for thirty years has been shaped by retiring head Ralph Rapson. A professor at Princeton University, head of his own firm, and founder of an energy research and consulting group, Fraker combines academic and architectural lives. In both, he is animated by a commitment to research and a keen definition of the education of an architect.

For a man with that keen definition, it is not surprising that he traces his own development through his education as an architect. You could say it began in the basement of his childhood home in Princeton, New Jersey where he and his father, a publisher, built American Flyer train sets with mountains, villages and intersecting tracks that covered the room. Or you could trace it to his junior year at Phillips Exeter Academy, when he designed a prize-winning 12-meter sailing yacht to commemorate the running of the America's Cup Race.

But formally it began in his junior year at Princeton University when he chose a major. "I knew when I began at Princeton it would be English or architecture," says Fraker. "I chose architecture."

His years at Princeton spanned the end of one architectural era and the

beginning of another. "My first two years were spent with the Beaux Arts old guard doing drawings, renderings and watercolor washes," says Fraker. "There were stringent requirements for architectural history and theory. I was strongly influenced by the Renaissance architecture course."

"Then my junior year Michael Graves, just returned from his Rome prize year, taught the studio. And my senior year Peter Eisenman came from Cambridge University to teach." When Graves and Eisenman entered the competitions for the Boston Architectural Center and the American Institute of Architects headquarters, Fraker worked with them.

These two currents—one traditional, the other the most avant-garde—led Fraker to an increasing fascination with the forms of buildings—and what determines those forms. "Eisenman cared about the formal essence of a building. He liked to discuss an architectural project when the functional problems were resolved. Graves' formalism was more intuitive and painterly. But all this was against the background beat at Princeton: what about the site, the program, the structure?"

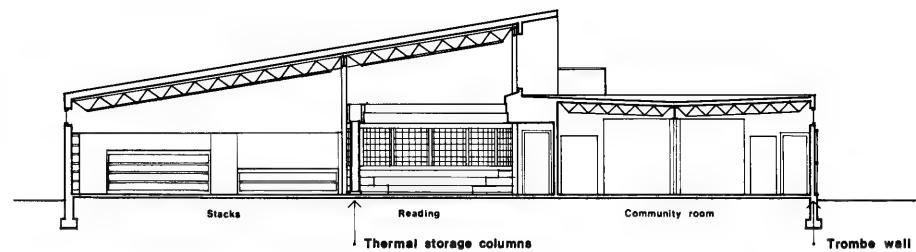
Indeed, theory was never an end in itself. From his undergraduate thesis on windows and doors in the history of architecture to his first graduate year as an exchange student at Cambridge University, theory was always fully explored—then tested by its actual implications in a building.

When Fraker returned to Princeton from Cambridge for his second year of the masters program, Robert Geddes of Geddes, Brecher, Qualls, Cunningham, was the new dean of the School of Architecture and Urban Planning and a dominant influence. Geddes, an architect who believes architecture should communicate ideals, should be morally as well as aesthetically responsible, reinforced the Princeton tradition of looking for the meaning in architectural form.

"Geddes brought in more Englishmen," recalls Fraker, "Kenneth Frampton, who was my studio critic, and Colin Rowe, author of 'The Mathematics of the Ideal Villa' and other essays which explored the formal gestures a building makes. They demonstrated a depth of scholarship I find very important."

And, by one of those lovely formal gestures of history, Fraker's last term in school returned to the early Beaux Arts influence. Jean Labatut, who had worked in Auguste Perret's Beaux Arts atelier early in the century, was in charge of the masters thesis.

Immediately out of school, Fraker began work with Robert Geddes' firm in Princeton. He worked on the design of university buildings of poured-in-place concrete: The Southern Illinois



University Humanities and Social Science Building, which won an AIA Honor Award, the Rutgers Humanities and Social Science Center on the Newark Campus, and the distinguished Institute for Advanced Studies at Princeton. Unapologetically modernist, the buildings have strong form based on their structural composition.

After five years, Geddes asked him to teach at Princeton. And there began the evolution of Harrison Fraker, the educator.

He taught a theory course on the design process. It began as a reading course of Christopher Alexander and other theorists of the design process. "But that was strictly an intellectual exercise, so I restructured the course so we analyzed the different ways the form of buildings is generated. How can a building be generated out of the site? What is the role of the building's function? How do cultural meaning and historical references influence form? And then how does technology—the way you keep a building up, the way you light and heat it, influence a building's form? And that question led me to my interest in energy."

Fraker is a national expert in passive solar energy. He has published scholarly work on the subject in *Progressive Architecture, Research and Design* and numerous publications focusing on energy. With colleague Lawrence Lindsey, he founded the Princeton Energy Group, a research and consulting firm which has received more than one and a half million dollars in grants and contracts to do applied energy research. For instance, the group analyzed the energy flow in Butler Buildings (yes, those plain metal warehouses) and recommended ways they could be designed to reduce energy loss.

And the Princeton Professional Park, designed with Stanley J. Aronson and Martin M. Bloomenthal of Harrison Fraker, Architects, was featured in the April 1983 *Progressive Architecture* energy-conscious design issue. But the Princeton Professional Park proves a point Fraker is eager to make: He is a designer who uses energy as one of many beginnings of his architecture. And it is not an end in itself. The design of the commercial industrial park began with an analysis of heating, cooling, lighting and ventilating needs of the building. But that analysis led to the creation of a central atrium in each of the three separate buildings, which was given form with a cupola, Post-Modern portico and a formal side entrance.

"I am interested most of all in well designed buildings that posit an idea—whether it's energy, site, culture, or history. What's important is that they take a position," says Fraker.

"Architecture is in one of the most exciting of periods. It is the best of times and the worst of times. No one stylistic dogma dominates the profession. There is a high degree of experimentation. That's the best of times."

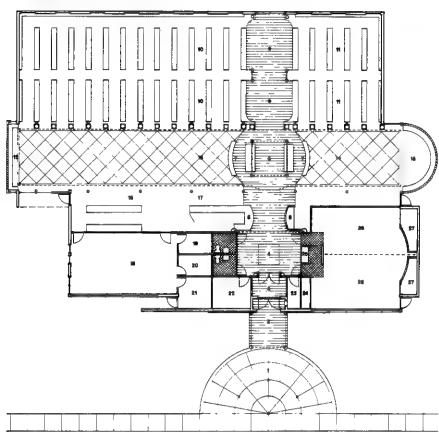
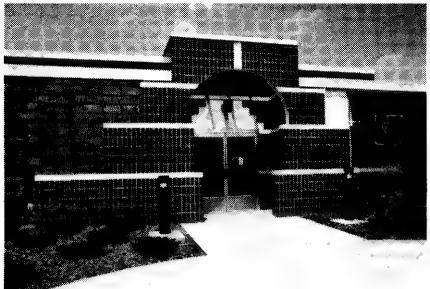
"What a school of architecture can do is examine how a good building can come out of any of these sources—energy, site, culture or history. Students need to understand all the alternative ways of generating a building. Therefore, the agenda of a school is to explore those sources of architectural form. What I find disturbing is when unrelated images are plastered together in a meaningless, eclectic soup—that's the worst of times. Students need to understand the sources of architectural ideas and how they work together as a whole."

And what does this mean for the University of Minnesota school of architecture? "Minnesota has a strong design tradition which is its heritage," says Fraker. "But support courses need strengthening. There is weakness in history and theory and in technology. It is my clear intent to work on those areas. (Editor's note: Negotiations with the university administration for two new full-time faculty positions in those areas are, in fact, underway). But we need to take a look at the whole curriculum. Are there courses to give students skills and analytical background to deal with all the issues involved in design, and are those skills reinforced in the studios? To examine the curriculum with the faculty and students—that will be the thrust of this first year."

"Fraker will be a guide and leader," says James Stageberg, chairman of the search committee which selected Fraker. "He will help the full-time faculty focus on ideas, get support and find time for research. Most architectural schools don't have much strength in research and we don't either. Fraker has demonstrated a capability to manage both a practice and a research group whose budgets together equal the school's. We need that management ability, that focus on funding, that outreach to the community, as well as skills in the design studio. Fraker has that competence."

For at least two years, Fraker will concentrate on the school. "But I am a designer," he states. "In the long term, I will take up a practice here after the school is in hand."

In the meantime, he'll be engaged in the process of integrating his philosophy of architectural education with the realities of the university school of architecture. "Minnesota's design tradition is the base that is needed to make a really good school. To guide the further growth of the school is an ideal challenge for me." *L.M.*



Prototypical Plan

For a New Jersey county library system Harrison Fraker, Architects was asked to design six branch libraries to accommodate similar services and activities in varying proportions. Though on isolated suburban sites with little formal context, each library was to reflect the buildings of its township.

The plan (above) works in horizontal layers, from the symmetrical glazed tile entries (top) of different colors in each building, through the community rooms on either side of the hall, to reading rooms off a card catalog "gazebo" and back to the stacks. The layering also reflects heating, cooling and daylighting needs (see elevation) in a sophisticated melding of design and technology. And that is Harrison Fraker's specialty.

INTERIOR DESIGN  
AWARD WINNING  
INTERIORS

# MSAIA Award Winning Interiors



If, as this year's interior awards jury believes, "a spirit of play" is needed in the work place, the offices of graphic design firm Seitz, Yamamoto and Moss undoubtedly embody that essential spirit. At every corner is a visual delight: a squiggling pink neon tube races through the space (below), a glass block conference room (top right) glows like a lantern and two large columns topped with Ionic capitals stop before they reach the ceiling (bottom).

SYM moved from its offices in a private home to the second floor of the old Victor Mintz warehouse building in downtown Minneapolis last year. Because the designers enjoyed the informality of working in a home, architect Bruce Abrahamson of Hammel, Green and Abrahamson, Inc., re-created a residential charm in the firm's new offices.

The easy-going atmosphere begins with the neon leading whimsically up the stairs where it circles the lobby and moves on to the free-standing conference room. Adjacent to the conference room, enclosed offices with floor-to-ceiling windows flank the central spine—a gabled skylit colonnade—through which circulation continues (opposite). Past the colonnade, a workspace punctuated with custom-made work stations provides both openness and privacy. At one end of the workspace, soft couches around a table serve as a comfortable spot for informal chats. At the other end, the two capricious columns call attention to a door leading to the gallery (as yet unfinished) where the work of leading graphic designers will be shown.

SYM's lively office is truly a place where the lines between work and play become indistinct.



## High design for a design firm: Seitz, Yamamoto and Moss offices by Hammel, Green and Abrahamson



*With a client whose interest in design was "keener than usual," architect Bruce Abrahamson was free to use certain elements expressly for their "visual function": simple moulding (opposite), glass block and neon lighting (above left) by MCAD graduate Dan Kuppe.*

*A complete kitchen (with future plans for a chef) and comfortable furnishings (Breuer's Wassily chairs and couches covered with parachute cloth) make SYM's offices feel like home.*

## A warehouse goes sleek: Kickernick Building by Del Westburg

Exposed beam and brick have become commonplace in warehouse renovation. Designer Del Westburg eschewed this typical treatment and took a new tack in his design for the Kickernick building in downtown Minneapolis. He opted for the polished look of neon, mirrors and chrome. The result is a warehouse that stands distinct.



*The Kickernick building brings new light to warehouse renovation with clean, streamlined elements. Walls of beveled mirrored tiles add dimension and sparkle with the reflection of three stories of shiny chrome railings (above). Two tones of carpeting silhouette structural elements with circular shapes (bottom).*



During the '30s, '40s, and '50s the principle occupant in the 1903 Chicago style building was a manufacturer of bloomers which kicked freely and looked like knickers—hence the name Kickernick. The interior reflects the flavor of this period when the building was in its heyday. Black and white sheathed posts and beams criss cross through the atrium, evoking the cool sleekness of the Art Deco era. The deco spirit is accentuated with graphics of fashionable ladies of the '30s painted on the walls of as yet unleased space.

The clean lines of the atrium follow through the entire space including office areas on the upper floors occupied by architects, lawyers, advertising agencies and public relations firms. On the main floor, chrome and mirrors extend into public spaces like Faegre's and the Matin restaurants, Salisbury Market flower shop and the Daedalus Art Gallery.

Impressed with its overall quality and detailing, the jury's only wish for the Kickernick: more interior landscaping.

Simplicity is a key to many successful renovations. Such is the case with the Church of the Holy Redeemer in Marshall, Minnesota. Originally designed in 1915 by Emmanuel Masqueray, (who also designed the St. Paul Cathedral) the church exhibits his mastery of French Romanesque and Renaissance styles. Designer Charles Pohlman considered the renovation of the church's interior to be a subtractive process. "The major challenge," said Pohlman, "was to keep the integrity of the original design while re-orienting the space and eliminating architectural distractions."

The first step in the church's revitalization was to re-orient the liturgical focus. The altar was moved from the very back of the apse to the existing transept crossing and elevated to improve sightlines and allow the congregation to become more intimately involved in the liturgy. Consequently it

## The power of simplifying: Church of the Holy Redeemer by Charles Pohlman



Photos: Randy Schultz

was possible to level the sloping floors and reorganize the seating. Many of the oak pews, refinished to a more traditional appearance, were turned 90 degrees to surround three sides of the altar, thus fostering a strong sense of community among parishioners.

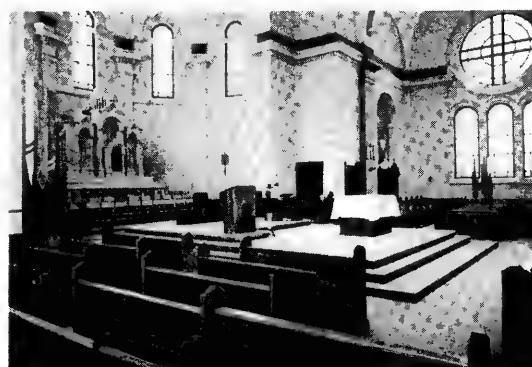
Although the church is essentially unchanged structurally, the simplified color scheme opens and lightens the space. Originally painted amber, burgundy and olive and tainted with poorly executed iconography, the walls are now honey-colored with soft terracotta accents on the columns and arches.

In addition to the restoration efforts, technical improvements meet current demands. New lighting has been coupled with the restored chandeliers. Brand new acoustical and heating systems have been installed and modifications allow accessibility for the handicapped.

The Church of the Holy Redeemer, renovated with thoughtful restraint, reflects a sense of spirituality and quiet strength.



Photo: Charles Pohlman



Moved from its former position in the apse, the new altar, raised on a platform, takes center stage as the liturgical focus (above). Now the choir (left) and organ occupy the apse space which is screened by the former altar. Paint was used to its full effect, transforming the spirit of the church from one of jumbled cacophony to one of quiet harmony. Designer Charles Pohlman demonstrated that renovation can mean subtraction as well as addition.

## Open offices mean more: Honeywell Corporate Computer Center by Planning and Design



Conveniently located near the second floor vendeteria (right), Honeywell's office areas are functional, efficient and aesthetic. The systems furniture, organized in two-and-three-bay work stations, gently titillates the eye with mossy greens, teals and mauves. Central spines of taller office panels offer visual and acoustical privacy, while lower panels parallel to the window-wall and atrium open to both ends of the office.



It is hard to find a corporate interior in which the systems furniture does not control the space. So often, modular office panels, placed in an ad hoc manner, block a window or obstruct a circulation path—completely unconscious of the architecture. It is not the case, however, with Honeywell's Corporate Computer Center in Minneapolis. The space is a careful synthesis in which, as the jury put it, "the systems and the architecture are at peace with one another."

The subtle commingling of colors and forms in the Honeywell interior deftly responds to both the architecture (the building was designed by Hammel, Green and Abrahamson) and the corporation's programmatic demands. The new building's outer shell of red brick echoes that of the original structure across the street. Yet the activities contained within—world-wide voice and data communications networking—called for a state-of-the-art high-tech environment. Keeping in mind economy, flexibility and comfort, Planning and Design, Inc. developed a humane interior of ergonomic furnishings and understated palette.

Color and form distinguish various levels of work activity. The red brick, thought to be "too institutional," was covered with a creamy gloss paint which picks up light spilling through skylights in a central atrium. A grand central stairway rises three floors through



the atrium and divides the office space from the large rooms containing computers and equipment. Visually open to both office and computer spaces, green-house conference rooms stepped up one side of the atrium add color and texture to the space.

In today's corporate world, where the individual is too often compartmentalized in an anonymous box, Honeywell's interior is a refreshing model of the civilized workplace. J.G.

## JURY:

### Bill Stumpf



Bill Stumpf approaches the complexities of industrial design with a child-like attitude. One of the foremost shapers of office environments, he feels the American workplace has become too serious. Hence he transmits a playful curiosity and ingenuity to his design solutions which make the world of the worker more inviting.

Working out of his office in Winona, Minnesota, he maintains a close relationship with the Herman Miller Company. Under the auspices of its Research Corporation, he has done extensive research on ergonomics—the study of how human beings relate to their environment. Out of his research came the design for the Ergon chair, known for its comfort, flexibility and superb support system. It won the American Society of Industrial Design Award for the best design of 1976. In 1977, he won the Design Michigan Award and was selected by *Industrial Design Magazine* as "designer of the '70s" in 1979.

After earning a degree in industrial design from the University of Illinois in 1959, he served as a designer for Peter Muller-Munk and Associates and as director of the Industrial Design Department at the Studebaker Corporation. Later, he studied environmental design at the University of Wisconsin and received his masters in 1968. After completing his education, he began teaching at the University of Wisconsin and later moved on to the Illinois Institute of Technology, the University of Cincinnati and the Minneapolis College of Art and Design.

An active author and design theorist, Stumpf is critical of the status of American industrial design. He has expressed some of his ideas about the rightful role of design in such publications as the Walker Art Center's *Design Quarterly*, *Julia's Kitchen*, and *A Design Anatomy*. The upcoming issue of *Design Quarterly* is devoted to his most recent design done in collaboration with Don Chadwick—the Equa chair—which will also be the subject of an exhibition at the Walker Art Center opening in October. Addressing what the designers call "seating equity," the Equa chair tilts, swivels or rocks to respond to every shift in posture or body movement of a person of any size or shape. It is indeed a superb example of Stumpf's intent to make the workplace more humane.



### Beverly Russell



and interior design around the globe, but Ms. Russell insists that the magazine is more than a show catalog. "We like to think of ourselves as a workbook showing the best projects we can find, supplemented with the research and information we gather as we go out all over the world." Indeed the wide-ranging content of *Interiors* magazine may well elevate it from "workbook" to "bible" in the minds of many informed designers.

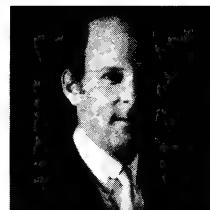
The trends shown in *Interiors* are as diverse as they are plentiful. Cultural and ethnic idiosyncrasies exhibited in Rajeev Sethi's design of a passenger lounge in New Delhi's airport, bedecked with vernacular handicrafts, or Japanese clothing designer Issey Miyaki's zen approach to retail merchandising serve as foils to concepts of such universal appeal as automated office methodologies. The June 1981 issue, generally considered a collector's item, featured several existing automated offices and a projected office for the year 2020, complete with touch sensitive master control keyboard, "smart" wall panels that display laser projected video art motifs, and an electronic briefcase.

Seasoned with nearly 30 years of experience, Ms. Russell has coupled her interest in design with journalism beginning on Fleet Street in London. Born and educated in England, she emigrated to the United States in 1967 and became a citizen in 1974. After holding a position as Assistant Managing Editor of *House Beautiful*, she became Senior Editor at *House & Garden* before joining *Interiors* in 1979. She is also well-known as a lecturer at leading design institutions and is an active member of numerous professional affiliations.

To top her impressive background, she is listed in *Foremost Women in Communications*, *World's Who Who in Women* and *Who's Who in the East*. With the qualities Ms. Russell brings to *Interiors* magazine, it comes as no surprise that it is the leading publication read by the cognoscente in interior design.



### Kenneth Walker



Kenneth Walker, founder and president of Walker/Group, Inc. in New York, looks at design as "a kit of parts." This approach is particularly appropriate for a firm which specializes not only in architecture, but in retail and corporate planning, and interior, graphic and industrial design as well. Founded in 1969, the firm of over 85 skilled staff members provides comprehensive planning and design solutions to the needs of both domestic and international clients.

According to Walker, the work produced by his firm cannot be "canonized as being philosophical" but he acknowledges a variety of concepts such as "ad hocism," "egocentricity," and "down-sizing" which are of current concern to the Walker/Group. Such concepts have influenced the design of a wide range of projects including a horse racing facility in New Jersey, Burdine's department store in Florida, and the American Pavilion at the World's Fair in Osaka. Technology also looms large in the design of many of Walker/Group's projects including kinetic billboards, electronic video directories and giant-sized television screens.

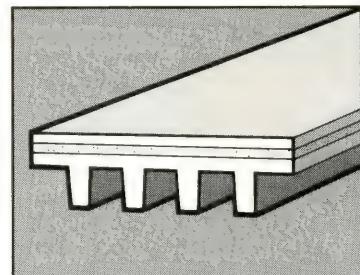
A Renaissance man in design, Walker graduated from Brown University and the Harvard University Graduate School of Design where he received his masters degree in architecture. He has taught at the Rhode Island School of Design, Harvard University, the Massachusetts Institute of Technology and the Architectural Association in London. He is chairman of the Art Advisory Committee at Brown University and a member of the Associate Council of the Museum of Modern Art. He is also a member of the American Institute of Architects, the Institute of Store Planners, and the Society of Architectural Historians.

Committed to the preservation, renovation and adaptation of historic structures, he has restored buildings which currently operate as offices, retail spaces, showrooms, banks and shopping centers. Most recently, his firm has been active in product development—furniture, housewares, lighting and textile design. For a firm that excludes little from its repertoire, the design possibilities seem unlimited.

J.G.



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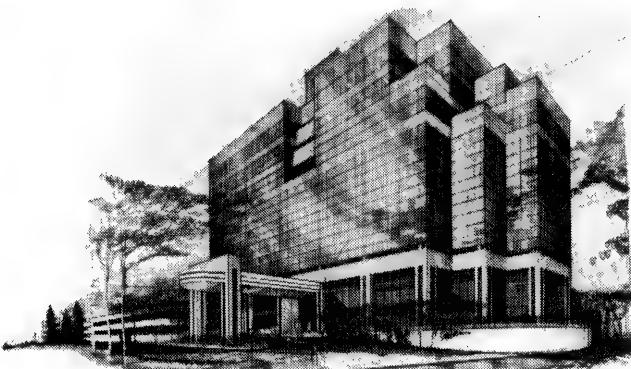
provides either roof patios or balconies with concrete panels. The building and a 600 space parking ramp will be completed in January, 1985. A second phase 19-story tower with connecting landscaped plaza and parking ramp is also planned. (612) 936-4444



### **Korsunsky Krank Erickson Architects Project: Olympic Place Bloomington, MN**

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### **Fowler Hanley Inc. Project: Mixed-use Development Minneapolis, MN**

The Bruger Companies and Steven Cox are developing this mixed-use complex for northeast Minneapolis. Plans call for grade level commercial space with plaza areas, three levels of rental housing above, and underground parking. Housing will include

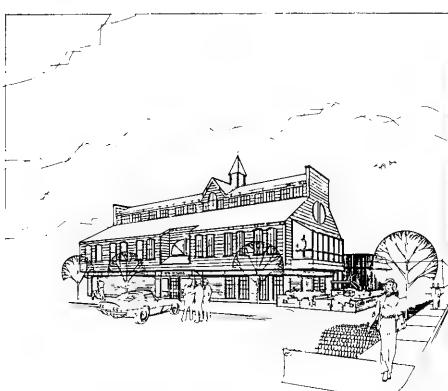
approximately 80, one and two bedroom units. The project is part of the revitalization of Central Avenue. (612) 332-8728

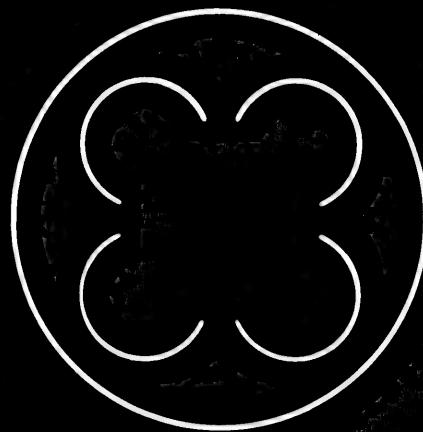


### **The Andersen Group Architects Ltd. Project: Phase II Commercial Development Ames, IA**

Construction has started on the second building of a planned commercial development near the Iowa State University Campus in Ames, Iowa. The two-building development reflects the context of fraternity houses and small commercial

buildings. The first building, to be completed in June, features an underground parking ramp, student apartments, retail space and a public plaza. The second building shown here will feature a restaurant/bar. Developers: Randall/Shubert. Architects: The Andersen Group Architects Ltd. (612) 922-2099





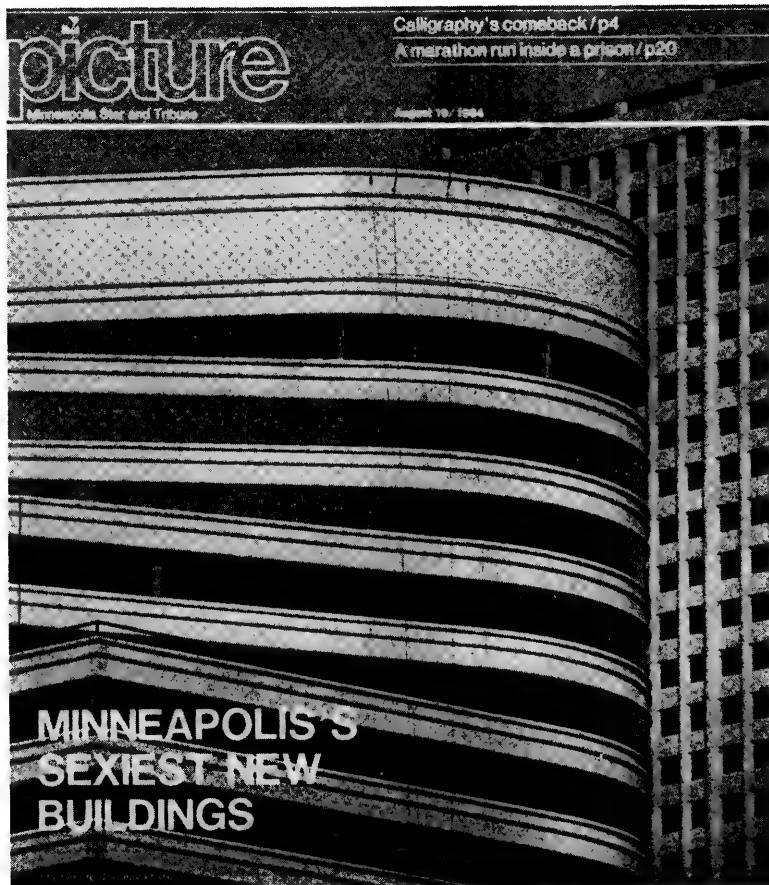
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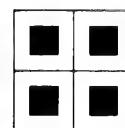
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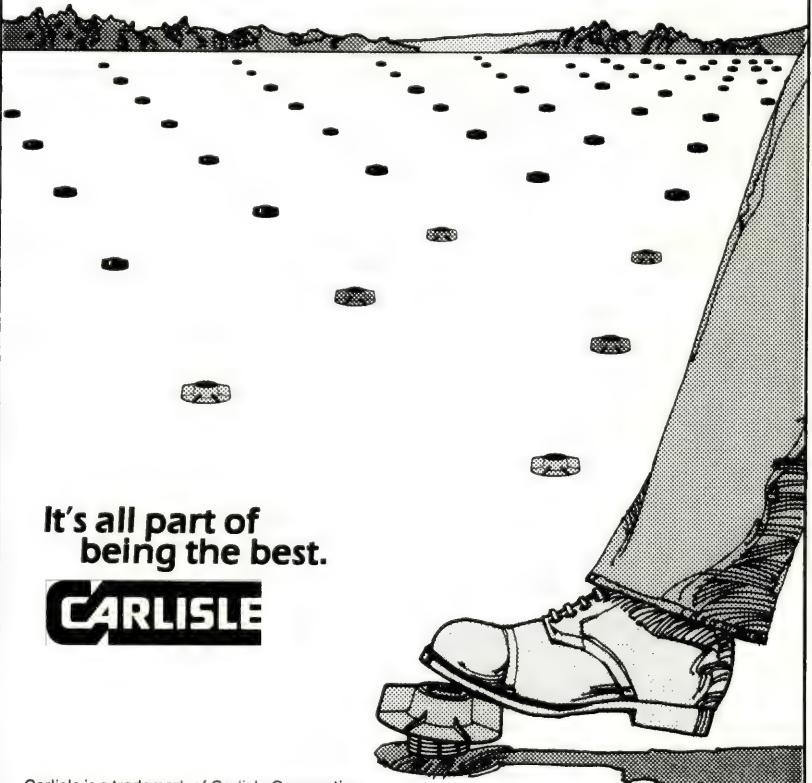
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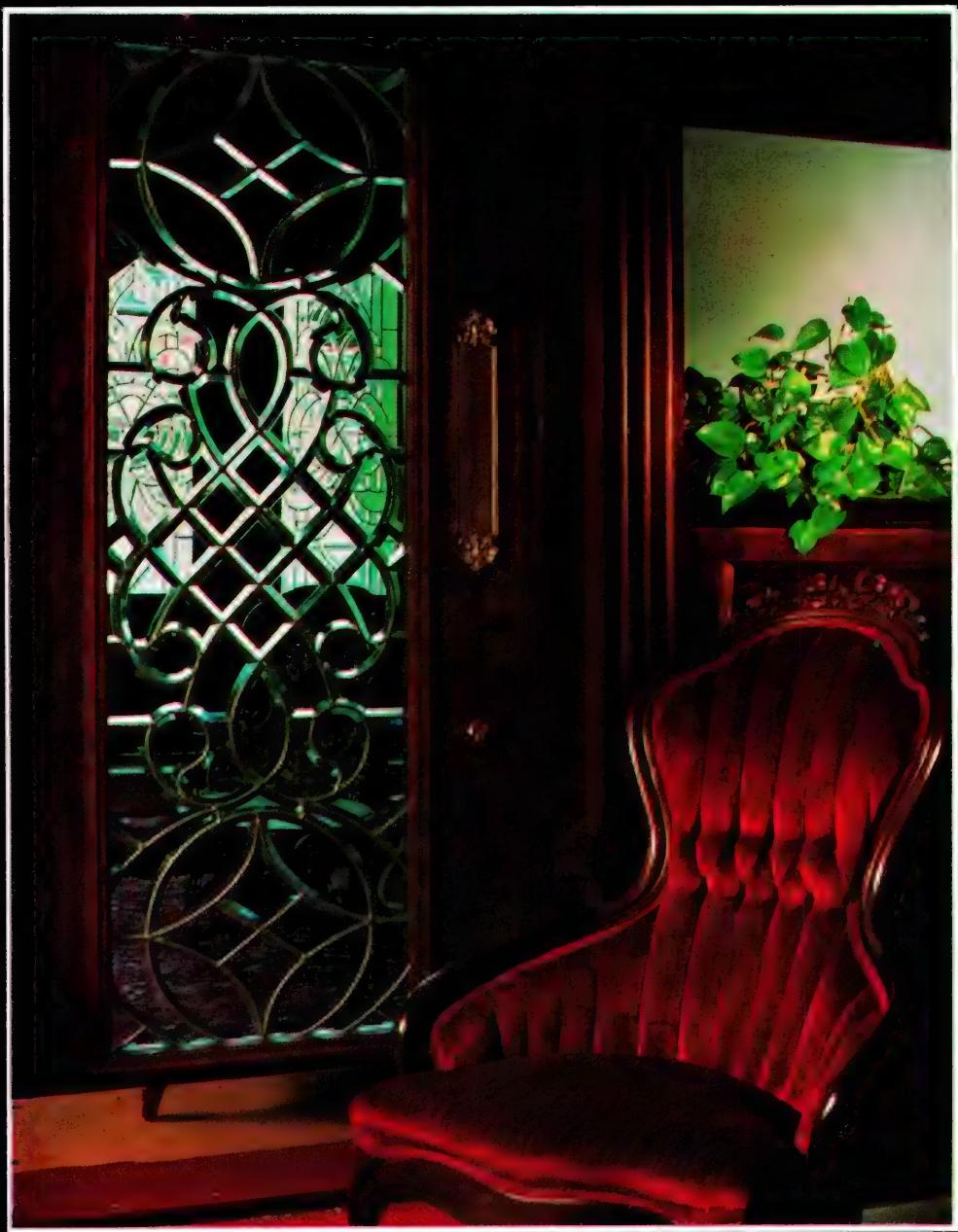


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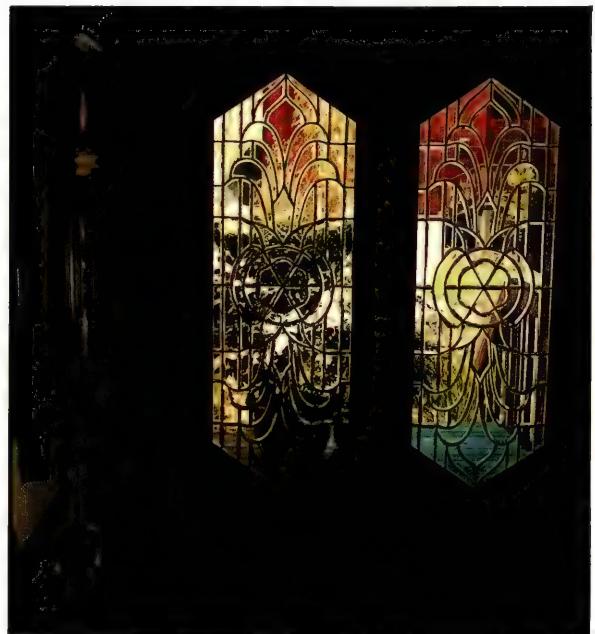
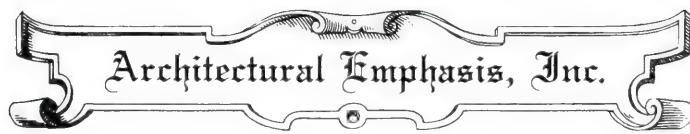


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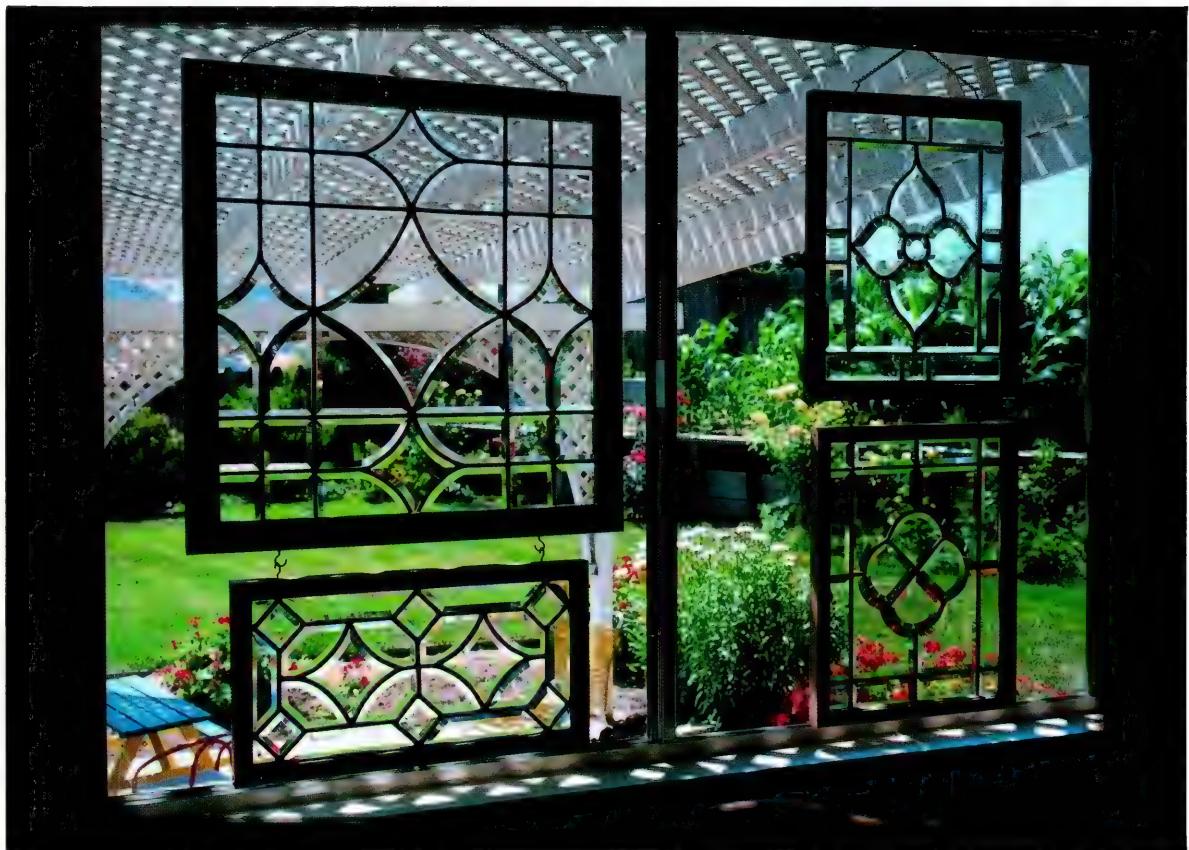
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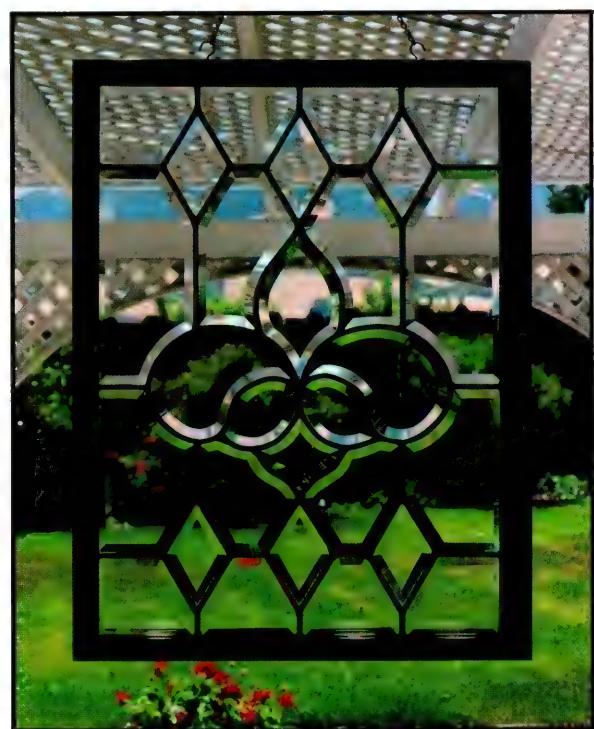
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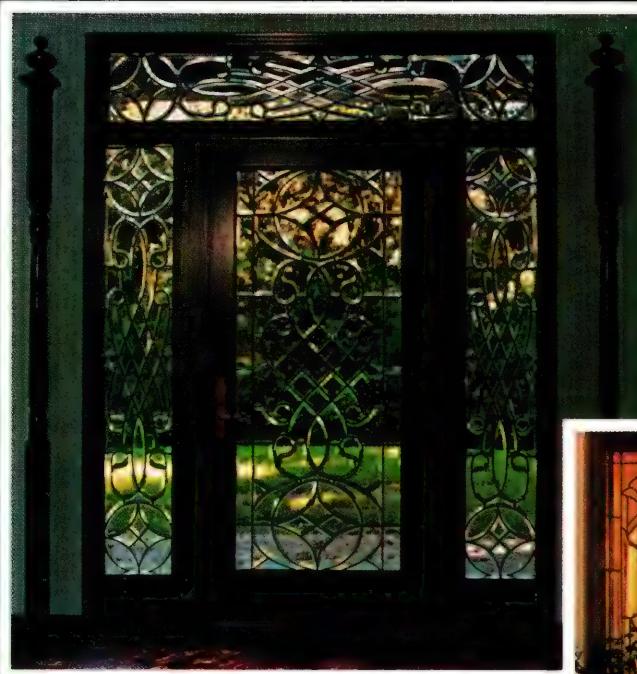
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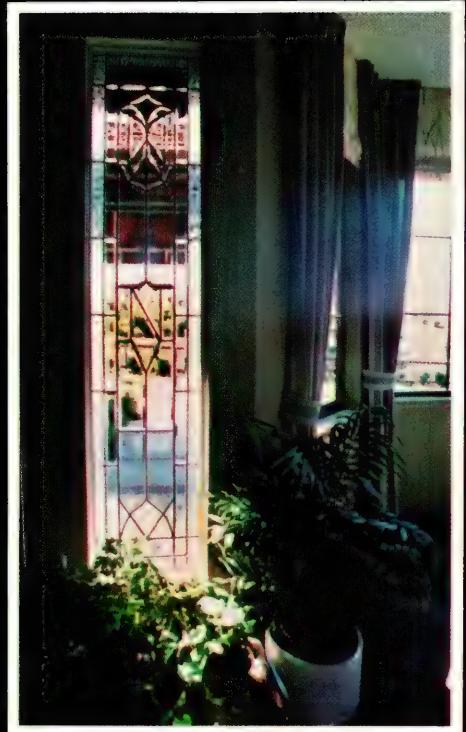


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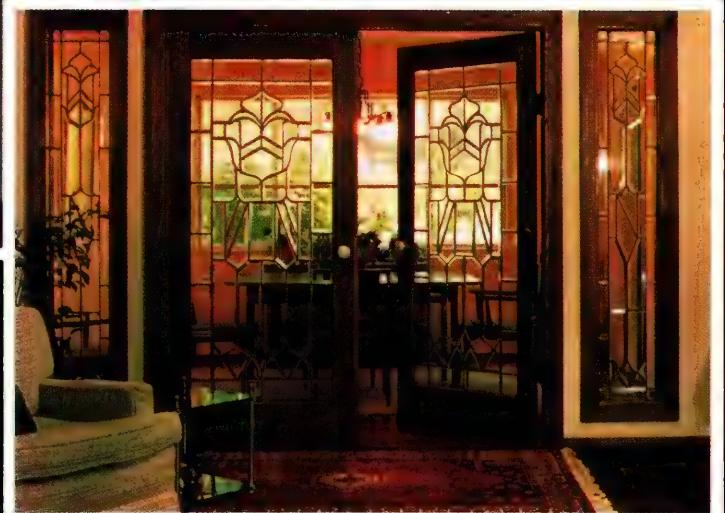
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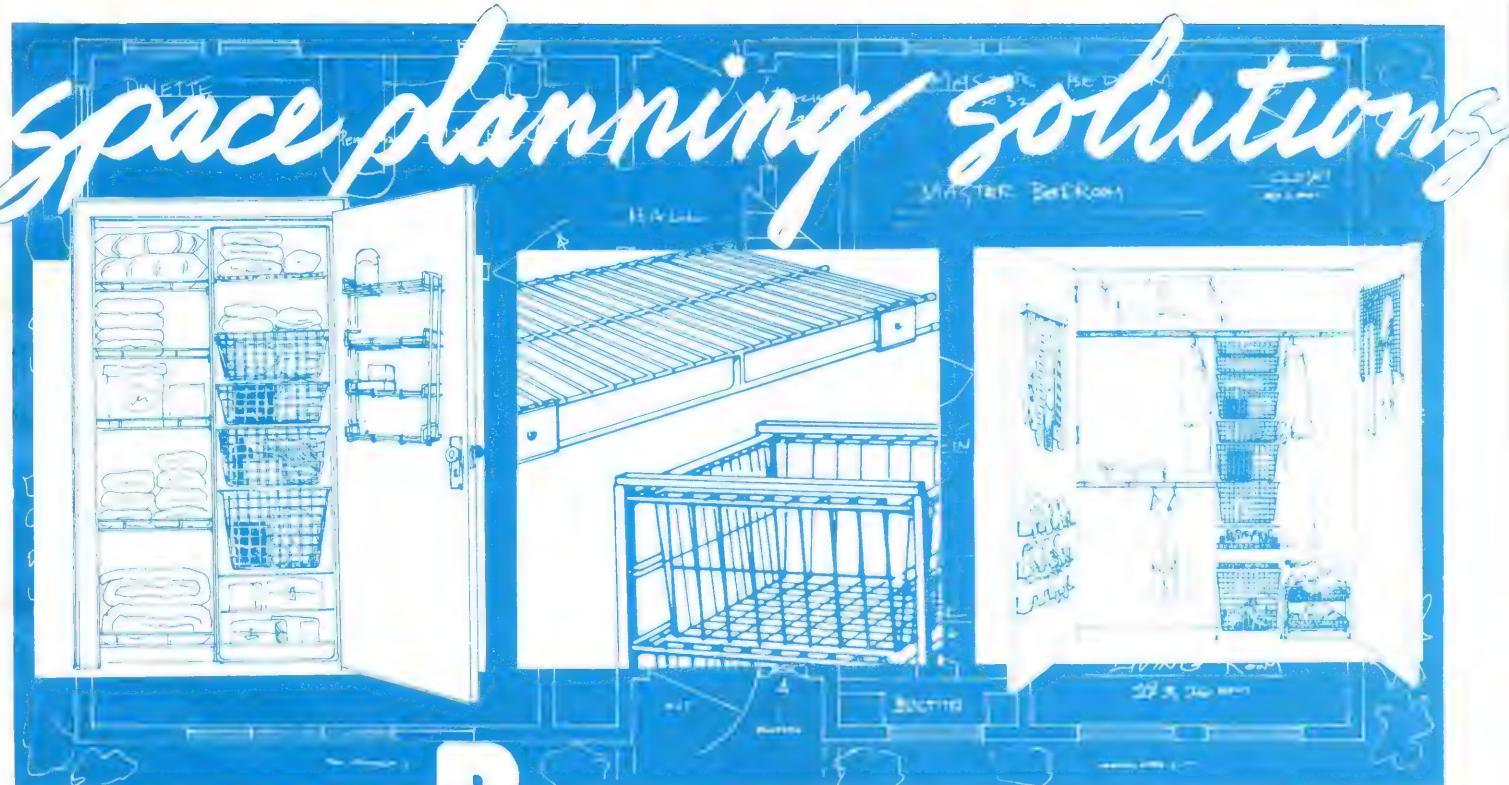
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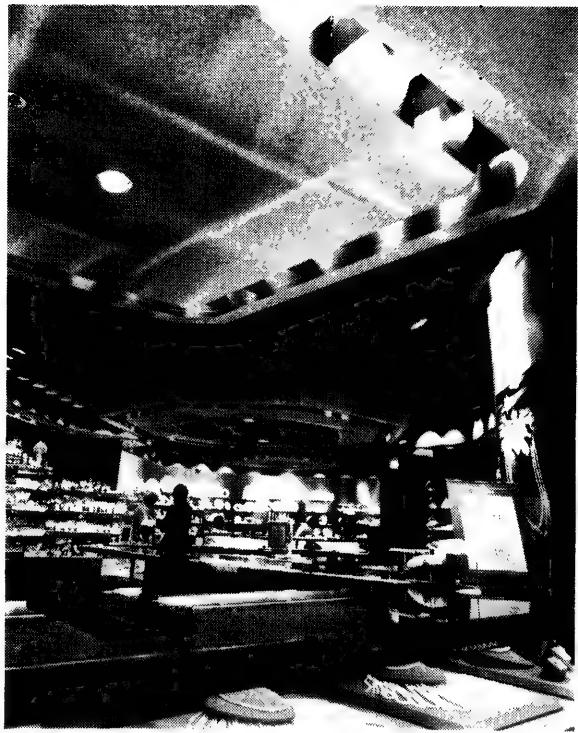
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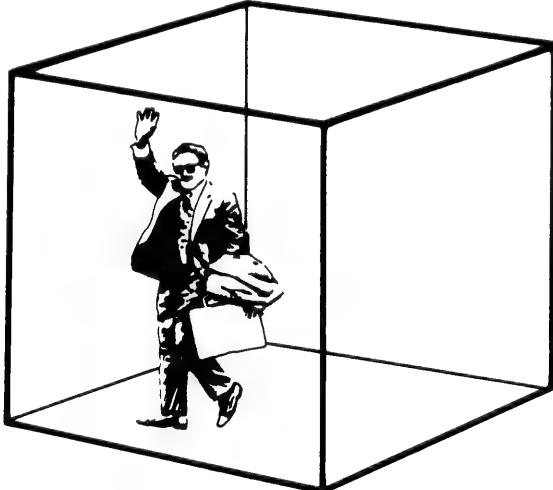
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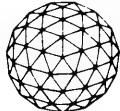


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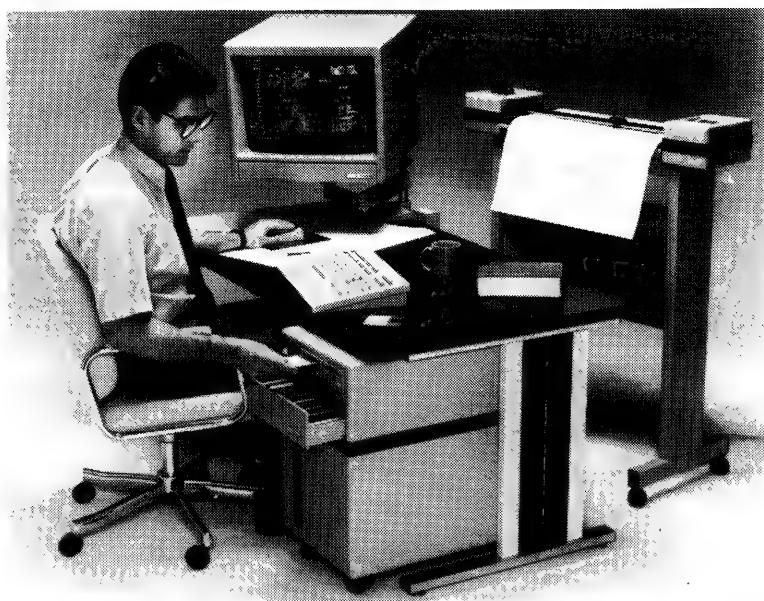


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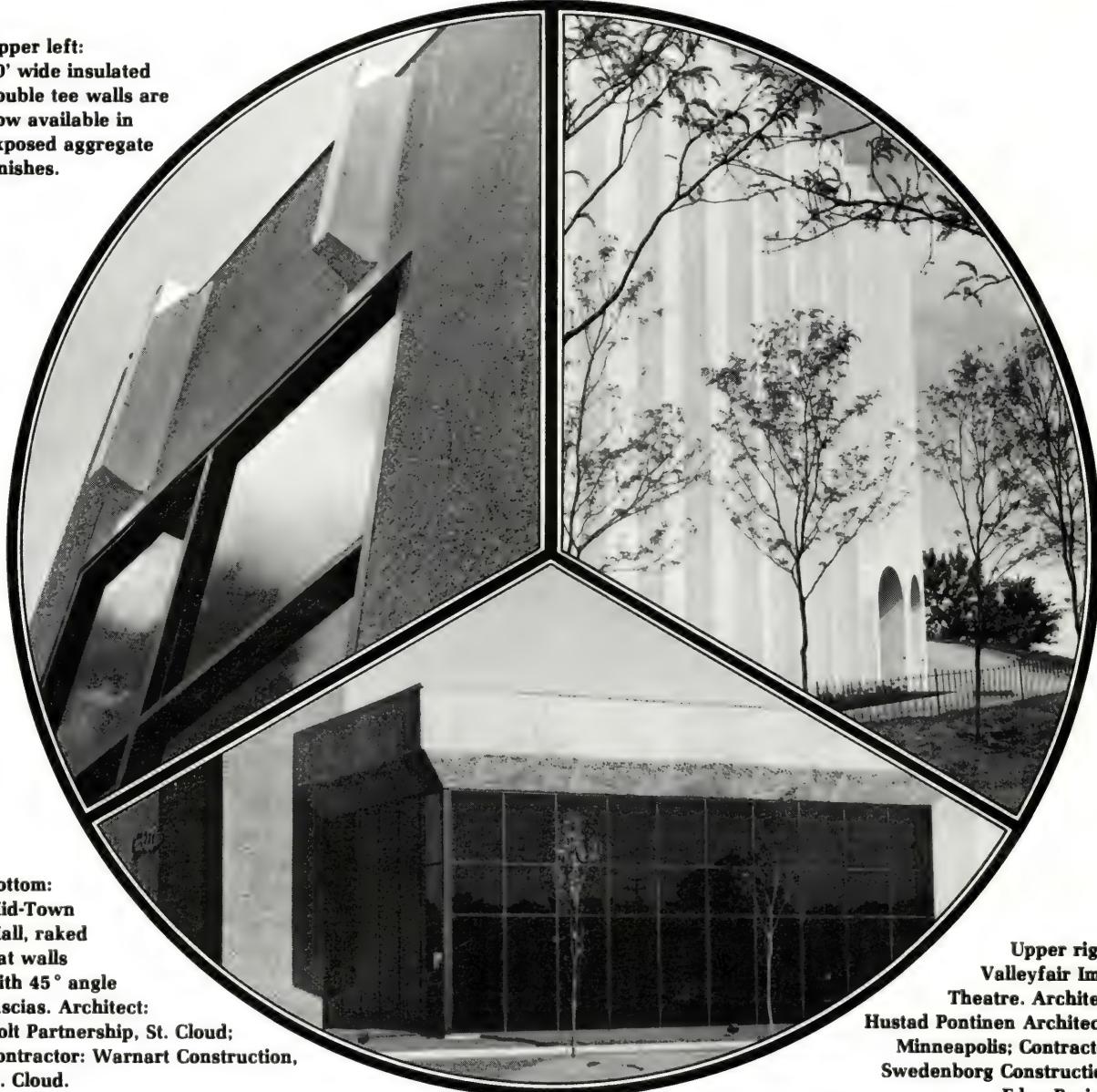
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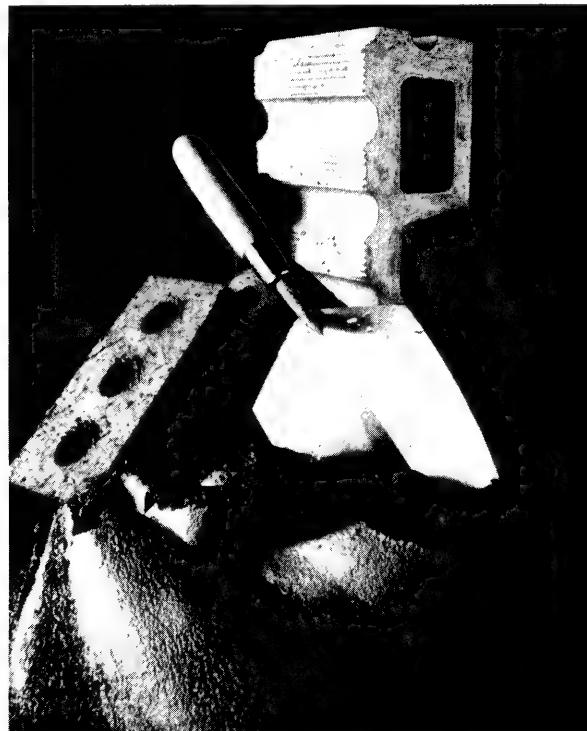
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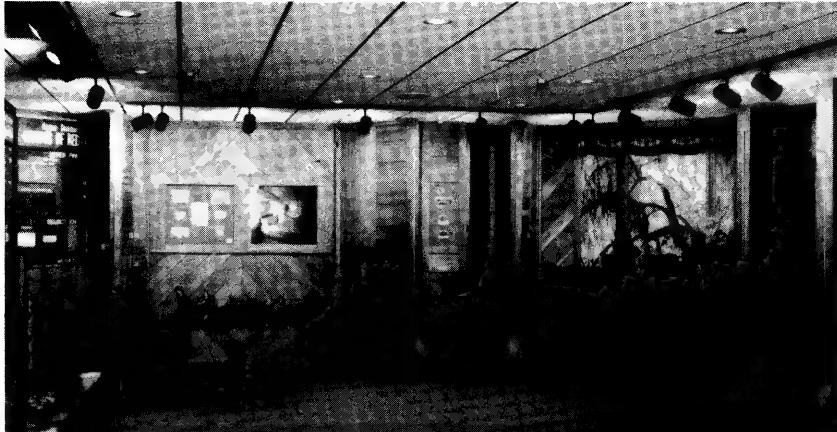


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## news briefs

Continued from page 5

eration Friday evening the jury will announce the 1984 Honor Awards.

Other events and exhibits include an art show and sale sponsored by The Women's Architecture League in Minnesota, an "Architects in Action" competition, and the "Architects as Artists Exhibition" featuring sculpture, watercolors, fiber art, ceramics and a variety of other media.

For further information call the MSAIA (612) 874-8771.

### Conference explores homelessness

"Housing the Unhoused" will be the focus of the American Institute of Architects Housing Committee Conference in St. Paul on September 16 at the St. Paul Hotel.

The conference will explore private, public and non-profit-group approaches to solving the problem of homelessness. It's a growing problem, and, according to the U.S. Department of Housing and Urban Development, there are now somewhere between 200,000 and 600,000 homeless people in the United States.

The "unhoused" or homeless—fall into three primary groups: first, those who have lost their homes because of economic situations, second, the temporarily unhoused, such as those in shelters for battered women, and third, the perennially unhoused which often includes untreated alcoholics and released mental patients.

The conference includes a tour of various types of housing in St. Paul and Minneapolis: in-fill housing, restoration, energy-efficient housing, housing for the elderly, townhouses and high-rises.

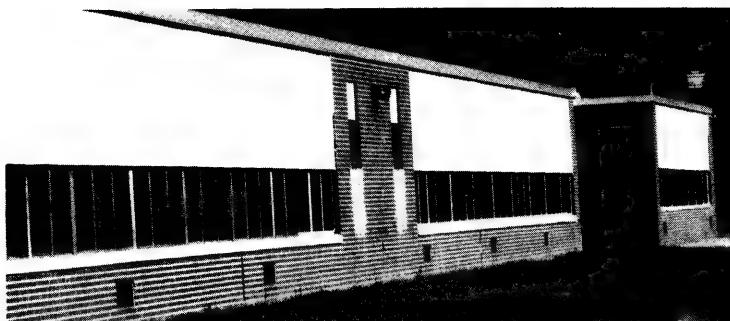
St. Paul Mayor George Latimer will give the keynote address at the conference and will receive an AIA Presidential citation for housing development and revitalization of St. Paul under his administration.

### Designers to compete for World Trade park

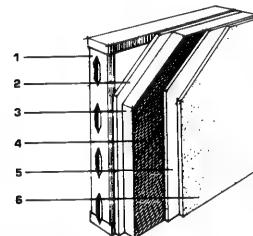
A small triangular block in St. Paul's North Wabasha area will be the site of a national design competition this year. The site, located next to the World Trade Center site, will be turned into a park or plaza. It will also link the hotel proposed for the old YMCA site across the street from the trade center.

The National Endowment for the Arts has provided \$50,000 for the design competition. "This is a real project," said Bob Tracy, PED coordinator for the NEA grant, "We have the site, the money to develop it and the World

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RETROFITTING EXTERIOR OF EXISTING SCHOOL BUILDING: Old windows removed; steel frame, insulated plaster system installed at Alice Smith School, Hopkins. ARCHITECT: Armstrong, Torseth, Skold and Rydeen, Inc., Golden Valley, MN.

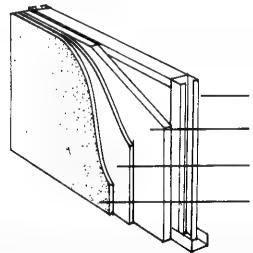


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Trade Center is an enhancement to the project."

The winning entrant will receive a contract to design the park, which is scheduled to be completed by the opening of the World Trade Center in the fall of 1986. The city has \$350,000 from the Urban Renewal Bond Fund to pay for the development of the park. More funds may be sought from private sources.

An advisory panel of representatives from Oxford Properties Inc., the developer of the World Trade Center, the city and other groups will be established for the competition and a jury of national and local architectural firms will select the winning design. The competition begins in November of this year and the winner will be selected in March of 1985.

For more information contact Rick Beeson, (612) 292-1577.

#### **Hodne appointed dean at Manitoba**

Minneapolis architect Thomas H. Hodne, Jr. has recently been named Dean Of the Faculty of Architecture at the University of Manitoba in Winnipeg, Canada. He has been head of the school's Department of Architecture since April 1983.

Hodne brings thirty years of architectural, urban design and planning experience to the University of Manitoba's Faculty. He served as a professor at the School of Architecture and Landscape Architecture at the University of Minnesota for twenty years and has produced a variety of distinguished award winning architecture including houses, institutional buildings, urban design frameworks, a 1600 unit co-operative housing project in East Harlem, New York, a contemporary art complex in Paris, France, and several Native American buildings expressing traditional Indian cultural symbolism. Hodne will continue to practice architecture in Winnipeg and in Minneapolis.

#### **Perpich pushes for cleaner Mississippi**

Governor Rudy Perpich has announced his intentions to see the problem of untreated sewage spills into the Mississippi River fully resolved by 1990—instead of 2015, as had been planned by the three cities principally involved: St. Paul, Minneapolis and South St. Paul.

The Mississippi River contains the area's worst water quality problems, due primarily to combined sewer overflow. Most of the rain that enters the Twin Cities stormwater piping system flows through its own drainage pipes to area rivers, or to lakes and special holding ponds. But an anti-

quated system in Minneapolis, St. Paul and South St. Paul transports both rainwater and sewage—hence the name, “combined sewers.”

An estimated 4.6 billion gallons—a volume equal to the storage capacity of 92 million 50 gallon waterheaters—of overflow ends up in the Mississippi River annually. Overflow happens, on the average, once every three days.

The steps proposed by Perpich to stem this untreated tide include seeking state, federal and metropolitan funds to assist the three cities in developing sewer separation systems and modifying metropolitan water resources policy to reflect the new plans.

Metropolitan Council Chair Sandra S. Gardebring said legislation will be drafted by the end of September so the Council and the Minnesota Pollution Control Agency can refine it before the Minnesota legislature convenes in January 1985.

## notes

*Continued from page 7*

of the artist,” said James Chick of the winning team.

“We were trying to provide a basic armature that could easily be built by a contractor and used by any artist who moved in.”

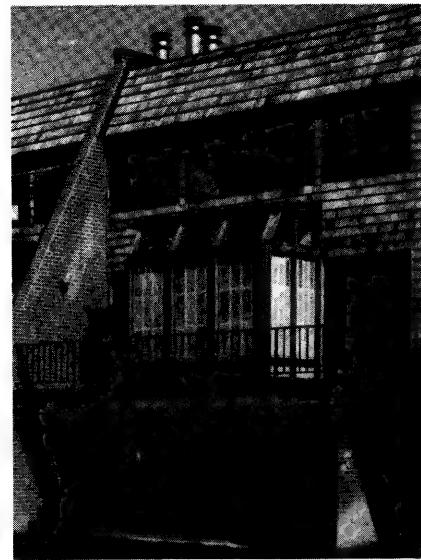
The designs include plans for an atrium space surrounded by eighteen smaller units of 860 square feet and nine larger units of 1300 square feet. The Saint Paul Art Collective and Asset Development Services will jointly purchase and redevelop the top three stories of the 1901 Kutz Building—refinishing the original hardwood floors and bringing the building up to code with inexpensive lumber and chipboard. The artists will take it from there.

Financed by a combination of public and private resources, the \$1.4 million renovation promises to bring economic benefits to both the artists and the community. Housing artists in a single, concentrated area makes fertile ground for creative work and artistic development. The downtown area provides an advantageous marketing location, attracts suppliers and services, and puts artists in contact with the public. In addition, the rich stock of historic buildings, the urban yet neighborhood feel of its residential life, and the cultural appeal of artists and arts organizations fuel redevelopment efforts and add value to the property.

Initially, the newly formed Lowertown Lofts Artist Housing Cooperative will lease and operate the units when they are projected to be complete early next year. Eventually, the cooperative will own the lofts, thus securing a permanent place for studio artists in Lowertown.

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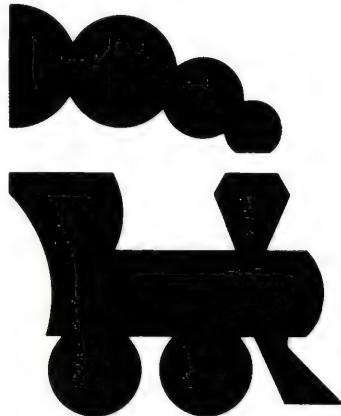
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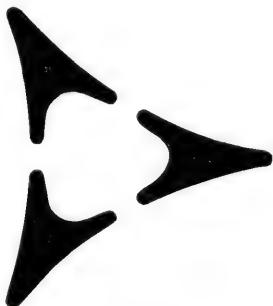


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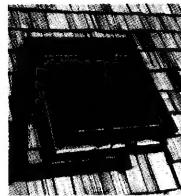
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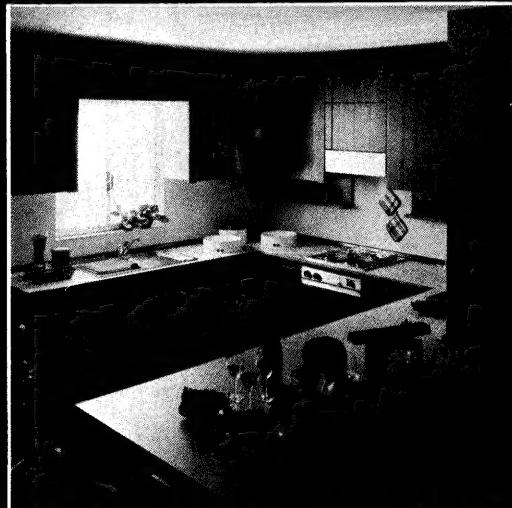
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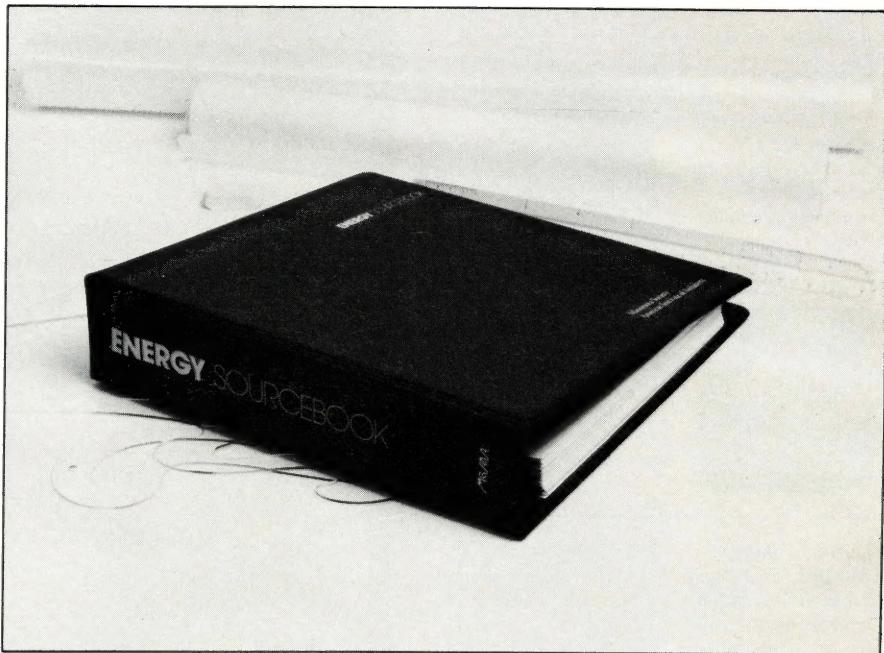
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### The Value of Architects

Two recent events focus on two different aspects of an architect's value.

The other night the new Head of the School of Architecture and Landscape Architecture, Harrison Fraker, presented a lecture at the Walker Art Center. He outlined some of his priorities in architecture and the educating of architects. And it was very apparent that Mr. Fraker knows the value of those precious five years that students spend learning the craft and art of architecture.

Architecture students invest well over \$25,000 in their formal education today. And at some schools this figure could be doubled. Following their formal education, however, architects must work for a minimum of three years under a registered architect before they are eligible to take a strenuous, four-day battery of tests which must be passed to become a licensed architect.

The value of this rigorous combination of formal and practical training is hard to define. Essentially it is a value which is added to each building created by an architect. Certainly it is the value of an architect's skill that is purchased by clients as an investment in the development of a sound and beautiful facility which transcends mere enclosure.

A more disturbing recent event concerned the process for selecting an architect. After the completion of a very professionally run selection program, a government body chose to start the process over again only because of political pressure to select a designer from the local area. In this case, the value in time and expense for all the competing architects was simply discarded out of hand.

Architects invest their time and expertise in marketing their services to clients whom they wish to serve. That investment is considerable and as a general rule it is difficult to compete for projects without spending at least \$5,000 in time and effort. This is a valuable investment from which clients benefit by being exposed to a variety of firms. This is an investment which clients must appreciate and not abuse if the client's credibility is to be preserved for whichever architect ultimately is selected.

The construction process today is expensive. In such an environment the value of sound planning and design is an investment in success. The professionals who insure that success are architects. By virtue of their training and experience, their value is high. Compensating them for their marketing is not in the spirit of our economy. Treating them fairly is. If architects are to give clients the value of their expertise, clients must value that expertise.



Peter A. Rand, AIA  
Publisher